THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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BIG FOUR MINSTRELS.—
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CLINTON HALL'S STRATEGISTS.—
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EMMA ABBOTT OPERA CO.—
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GUS WILLIAMS.—
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Richmond, Va., Jan. 8, 9, 10; Augusta, Ga., 12th, 13th.

JOHN P. SMITH'S TOURISTS.—
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KATE ULAXTON COMB.—
Hornellsville, N. Y., Jan. 9; Bradford, Pa., 10th; Erie, 12th; Titusville, 13th; Oil City, 14th; Meadville, 15th; New Castle, 16th; Youngstown, O., 17th.

KIRALFY'S ENCHANTMENT COMB.
Boston, this week; Philadelphia, Jan. 12th, three weeks.

LOTTA.—
Baltimore, Jan. 5, two weeks; Washington, 19th, one week; Pittsburg, 26th, one week.

LAWRENCE BARRETT.—
Philadelphia, 5th, two weeks.

MILTON NOBLES.—
Bradford, Pa., 9th; Olean, 10th; Philadelphia, 12th, one week.

MARY ANDERSON.—
Northampton, Mass., 7th; Holyoke, 8th; Worcester, 9th; Fall River, 10th; New Bedford, 12th; Newport, R. I., 13th; Providence, 14th, four nights.

MCKEE RANKIN TROUPE.—
Grand Opera House, N.Y., Jan. 5, two weeks.

MLISS-PIXLEY PARTY.—
Youngstown, O., 7th; Dayton, 8th; Tiffin, 9th; Springfield, 10th; Olympic Theatre, St. Louis, Jan. 12, two weeks.

MY PARTNER, ALDRICH AND PARSLOE.—
Buffalo, 8th, 9th, 10th; Cleveland, 12th, one week; Akron, 19th; Toledo, 21st; Detroit, 22d to 24th; Louisville, 26th, one week; Cincinnati, Feb. 2, one week.

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NICK ROBERTS' HUMPTY DUMPTY TROUPE.—
St. Louis, 29th, one week.

OLIVER DOUD BYRON.—
Globe, Boston, 12th, one week

OOPTY GOOFT COMBINATION.—
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PAT ROONEY COMB.—
Danbury, Ct., 7th; Bridgeport, 8th; Waterbury, 9th; New Haven, 10th; Middletown, 12th; Hartford, 13th; Willimantic, 14th; Norwich, 15th; Providence, 16th, 17th.

RICHMOND AND VON BOYLE.—
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SAVILLE OPERA CO.—
Lexington, Ky, 6th, 7th.

STRAKOSCH ITALIAN OPERA CO.—
National Theatre, Washington, D. C., Jan. 5, one week; Academy, Baltimore, 12th, one week; Booth's, N.Y., 19th, two weeks; Globe, Boston, Feb. 2, two weeks.

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STEELE MACKAYE'S MADISON SQUARE CO.—
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THE WILKINSONS IN UNCLE TOM.—

THE FLORENCES—
7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Ia. Dubuque, 13th, 14th; Clinton, 15th; Rock Island, Ill., 16th; Iowa City, 17th; Des Moines, 19th; Council Bluffs, 20th; Omaha, Neb., 21st; Lincoln, 22d; St. Joe, Mo., 23d, 24th; Atchison, Kas., 26th; Topeka, 27th; Leavenworth, 28th; Kansas City, 29th, 30th, 31st.

TONY DENIKER'S HUMPTY DUMPTY.—
Columbus, Ga., 7th; Macon, 8th; Savannah, 9th, 10th; Charleston, S. C., 12th, 13th.

WEATHERSBY-GOODWIN FROLIQUES.—
Pittsburg, Jan. 5, one week; Wheeling, W. Va., 12th; Youngstown, O., 13th; Akron, 14th; Dayton, 15th, 16th; Columbus, 17th; Louisville, Ky., 19th, 20th, 21st.

WIDOW BEDOTT COMB.—
Philadelphia, Jan. 5, one week.

Ohio.

CINCINNATI.

Grand Opera House: Lotta's business during the past week has been tremendous. The plays selected were not the cream of her repertory. Evening prices ruled at the matinee on New Year's, making that day's receipts the largest since the opening of the Grand. Lotta did not appear Sunday evening, her company performing The Two Sisters and Father and Son. 5th, Minnie Palmer will open her Boarding-School. Rice Surprise Party 12th, Kate Claxton 19th, Sothern 26th, Mapleson Grand Opera co. Feb. 2, Annie Pixley Feb. 9, Paola-Marie and Capoul Opera-Bouffe Feb. 16, Colville Folly co. Feb. 23, Florences March 1, and Bartley Campbell's Galley Slave March 8.

Pike's: During the engagement of Daniel E. Bandmann this house has been shamefully neglected. Last week's business ranks the poorest of the season. The fact that it was a week of the holidays, when light amusements wax whilst others wane, does not account for the refusal of the public to patronize the star in question. In a few of his characters Mr. Bandmann is fully up to the standard, in many he falls far below. 5th, Adah Cavendish in Lady Clancarty, followed by Collier's Banker's Daughter comb.

Heuck's: The second engagement this season of Milton Nobles at Heuck's, forms an epoch in its history. This week's business has been the largest of any week since the house was built, and crowds have been nightly turned away. Milton Nobles and his company are great favorites here, and from the realistic presentation of The Phoenix, it is clear they are deserving of the favoritism accorded them. 5th, Frank Chanfrau in Kit.

Coliseum: N. S. Wood in The Boy Detective, and Angie Schott in The Little Bonanza; business very good. 5th, F. H. Cross in Enoch Arden.

Robinson's: The Boston Opera co., including the following, will appear for one week commencing Jan. 12, in Fatimitza and Pinafore: Myron A. Whitney, Henry C. Barnabee, William Fessenden, Frothingham Kemerlee, Mary Bebee, and Adelaide Phillips.

The Blackbirds: The entertainment on Tuesday night at Robinson's Opera House, for the benefit of the Irish sufferers, was a really enjoyable performance. The programme was a mysterious looking sheet; none of the artists' names were printed thereon. The following well-known personages made their best attempts: Hon. Ozro Dodds, Gen. Hal C. Young, W. O'Neil, Bob Morgan, John McCarren, Harry McKee, Frank Dunnie, Hartley Thompson, George D. Newhall, Charles C. Coleman, Tim Sullivan, John Thompson, W. Tyrrell, Al Thayer (Enquirer), Charlie Miller (manager Opera House, Cumminsville), and John Collins (manager of Heuck's).

Items: The statement in my letter of last issue that some dissatisfaction arises from Mr. Schwab's transactions in this city, seems to have been misconstrued in theatrical circles here. The inference drawn by many is that that gentleman was dissatisfied with his engagement at Pike's in December. In justice to the management of Pike's, I will state that such is not the case. The dissatisfaction lies here in Cincinnati, and is not traveling with Neilson's company. Mr. Schwab came here with the expectation of playing Neilson to about $2,500. When the result—over $4,000—was known, he was highly pleased, and at parting, on the best of terms with the management of Pike's, his last words were a promise that, should he return to this city before the close of the season, he would go to Pike's. Shortly after his departure he engaged with Miles for three nights in March. I presume from the above a different conclusion will be drawn. —Anna Boyle did not engage with the Weathersby Froliques, as expected. She played Fanchon at Odd Fellows' Hall in Newport Sunday last.

CLEVELAND.

Opera House: The Weathersby-Goodwin Froliques presented their Hobbies to large and well-pleased audiences last week. Nat Goodwin's Prof. Whiffles is an intensely humorous conception, his sprightly wife makes a bewitching Minnie Clover, Vene Clancy sings sweetly and looks perfectly lovely. Jennie Weathersby's "Fairy" is irresistibly funny, and Charles Bowser and Raymond Holmes fill acceptably the parts of Major Bangs and Arthur Doveleigh. Haverly's Juvenile Pinafore co. open 5th for one week, followed week of 12th by Aldrich and Parsloe in My Partner.

Academy: A play entitled The Shaughaun (which many people misread Shaughraun, and paid their money to see Boucicault's great play of that name) was the only attraction New Year's week. The attendance averaged fair. John T. Hinds as Con McCarty is quite passable, but his support throughout is decidedly tame. The co. has been re-engaged for first four nights of present week, when the Colleen Bawn and Rory O'More will be produced. Friday and Saturday, 9th and 10th, Howard's Uncle Tom co. in the Old Oaken Cabin and Fashion and Famine. Week of 12th, Minnie Palmer's Boarding-School.

Case Hall: The Yale Glee Club entertained a large and enthusiastic house 3d. Mendelssohn Chamber Concert 15th.

Globe Theatre: A number of variety people from the Comique occupied this house 1st, 2d and 3d, calling themselves May Fisk's Blondes; succeeded in humbugging a goodly number of disgusted 'bald-heads" and fast young men. It was one of the worst frauds of the many we have already had under that name.

Comique: The Base Brothers, Amelia Dean, Lottie Forrest, McVickers and Sanders, etc., etc., appear this week.

Items: In consequence of a sudden illness, Eliza Weathersby was unable to appear Wednesday evening, and her part was admirably filled by a recent acquisition to the co.—Miss Ella Mayer of Boston.—The Juvenile Pinafore co.'s window hangers are very attractive.—Venie Clancy should overhaul her wardrobe. So handsome a young lady would appear all the more charming in costumes a little less dingy than those she wore last week.—The local Chimes of Normandy co. hold weekly rehearsals now, and expect to produce the opera in grand style in February.—Mr. Raymond Holmes of the Froliques sprained his ankle during the performance last Monday evening, but not seriously enough to prevent his acting the balance of the week.—The Froliques expect to honor Pittsburg this week with the initial performance of their new play, Ourselves.

COLUMBUS.

Comstock's: F. S. Chanfrau as Kit drew top-heavy house 29th, to general satisfaction. The Adele Belgarde comb. gave us Hamlet, Ingomar and Romeo and Juliet 31st and Jan. 1. What Miss Belgarde needs most is a new and better co. Julia A. Hunt, with a nice little co., presented Life of an Actress, 2d. Frou-Frou and Pearl of Savoy 3d, to small houses. Miss Hunt's first appearance here; has been flitting through surrounding small towns, and had better stay there, not being a heavy enough attraction for large towns. The Messrs. Comstock intend getting out of the rut they have been in for several weeks, and will present some really good attractions, beginning with Annie Pixley as M'liss, 7th, to be followed by Kate Thayer Concert co., 9th, Haverly's Juvenile Opera co. 12th, 13th, Weathersby-Goodwin Froliques in Hobbies, 16th, 17th, Boston Ideal Opera co. 19th.

Grand: The success of the season at this house was Robson and Crane as Our Bachelors, 31st and matinee of Jan. 1, and the Two Dromios evening of 1st. Crowded houses, everybody delighted with the great comedians. Company supporting is an excellent one and includes Messrs. Lipman, Burbeck, Marble, Coulter and the Misses Agnes Proctor, Alicia Robson and Nellie Boyd. Frederick Paulding intends tempting Fortune again by appearing as—what the bills call—The New Hamlet, and in the Wife's Secret, 5th and 6th. Emma Abbott Grand Opera co., 22d.

Items: Josie Bailey joined Belgarde here last week.—F. W. Paul, advance Haverly's Juvenile Opera co. was in town 2d.—Your correspondent is deeply indebted to the gracious "Col." Morris Miller for special favors Jan. 1.

ZANESVILLE.

Black's Music Hall: Frank Chanfrau in Kit on New Year's eve to good size house. A matinee was given by Mrs. Henrietta Chanfrau, who appeared in Parted. Hyar Sisters 7th and 8th. Grand Opera House: It is now finally settled that our new opera house will be opened 20th. by Emma Abbott's Opera co. They will make a special trip from St. Louis. Miss Abbott expressed a desire when here last season that she might have the pleasure of opening the new house. The opera presented will be The Daughter of the Regiment. Matinee, Chimes of Normandy, to be followed next evening by Paul and Virginie. Gov. Foster has written our managers, Messrs. Schultz & Hoge, accepting an invitation for himself and family. The finishing touches are being put on the exterior of the house, and the drop-curtain, which is a fine one, was placed in position to-day (5th). The seating capacity is 2,000.

DAYTON.

Music Hall: Frederick Paulding 31st, to light business. He played Bertuccio in The Fool's Revenge. Paulding is excellent, as are his support. They gave two performances Jan. 1; matinee, Wife's Secret, and Hamlet evening. Memorial Hall (Soldiers' Home): McAllister's Minstrels 26th to good business. Booked at Music Hall: Prof. Jessup's Art Exhibitions, 13th, 14th, 15th, 22d, 23d and 24th; Weathersby-Goodwin Froliques, Jan. 17; Annie Pixley in M'liss, return trip, 8th.

TOLEDO.

Wheeler's Opera House: Mme. Rentz's Female Minstrels, Jan. 1, to good house, and gave an excellent performance. Adelaide Neilson co. are to appear 14th in Twelfth Night. Adelphi: New people 29th were Geo. France and Ethel Earl in Block Game; and closing 3d, Mr. and Mrs. France to Cincinnati. Opening 5th, Ben Cotton, Little Idalene and Mrs. Cotton in drama Faithful Bob; also the Moore sisters.

SPRINGFIELD.

Black's Opera House: Adele Belgarde as Hamlet 2d, to a large and fashionable audience. 3d, Robson and Crane in The Comedy of Errors. Judging from the manner in which seats are being taken, they will be favored with a big house. 7th, Nick Roberts' Three-clown Humpty Dumpty. 10th, M'liss comb. play their second engagement.

NEWARK.

Manager Miller of Wallace's Opera House opens the New Year with his "book" well filled with the best attractions on the road. Coming in January: Hyer Sisters, 4th, 5th, The Pathfinders, 10th, Gus Williams, 15th, Kate Claxton, 29th.

AKRON.

Nothing this week. Paper is on the boards for Nick Roberts' Humpty Dumpty, Thursday, Jan. 8.

Indiana.

INDIANAPOLIS.

Park: Manager Dickson made extensive preparations for the advent of Collier's Banker's Daughter comb. They gave the press a reception the night preceding the regular opening, enabling resident journalists an opportunity to witness the working of the handsome scenery. The excellent co. with their metropolitan success opened to a large house, and continued to cater to the same during the week. The Dickson Bros. are to be commended for the energy displayed in the arrangement of the necessary accoutrements. Robson and Crane 5th. Garden Theatre: Little Idalene Cotton, Russell and Rinaldo were the new additions to the olio department. The Black Crook, owing to the splendid success it met with, was retained on the boards for the second week. 3d, Morris and Green, Fields and Leslie, and the drama, Hidden Hand.

RICHMOND.

Phillips' Opera House: Frederick Paulding appeared in The Fool's Revenge and The Wife's Secret 29th and 30th, before empty benches; ably supported. Ingersoll at the Grand 7th.

Items: The Richmond representative to the so-called Dramatic News, in his correspondence of the 27th, appears to be slightly "off." He says: "Lawrence Barrett in Hamlet to the largest house of the season." The fact is, Mr. Barrett's receipts only amounted to $360.50, while that of Joe Jefferson and Den Thompson were each respectively $635.25 and $407.

FORT WAYNE.

Academy: Dec. 30, Mrs. Scott-Siddons, under the auspices of the Union Lecture Association, packed the house to its utmost capacity. Haverly's Juvenile Pinafore co. billed for Jan. 3. The indications are that they will have a crowded house. Olympic: All week, George Gray in Serpent's Sting; fair business. Items: Manager Bartine was "caned" on New Year's night.—Colerick's Opera House has been leased by Mr. Bartine, who will open it about Feb. 1.

LAFAYETTE.

Haverly's Juvenile Pinafore, 2d, to one of the largest and most delighted audiences of the season. Coming: Mrs. Scott-Siddons, 7th. Joseph Murphy in Kerry Gow, 8th. John Dillon in Our Next President, 9th, 10th.

Kentucky.

LOUISVILLE.

Macauley's: The best presentation of Pinafore ever given in this city has been offered this week at the hands of the Saville & Lee Opera co., to fair business. Digby Bell, as the Admiral, was excellent; his conception of the part being by far the best ever witnessed. Mrs. Bell, as Josephine, was all that could be desired; her voice, although not one of great strength, was very soft and sweet and pleasing to the ear. Miss Burton, as Buttercup, acts her part much better than she sings it. Messrs. Zaulig, Benitz, Pfau and Dexter carried their parts in a pleasing manner. The only reason that I can assign for the medium business done, is the oldness of the opera. Pinafore was withdrawn on Friday evening and The Bohemian Girl substituted, and on Saturday Trial by Jury received its first presentation in this city. They go to Lexington, 5th and 6th, and there close their season. 5th, Graves-Boniface Queen's Evidence co.

Davis' Theatre: Sargent's Contempt of Court co. failed to put in an appearance 29th, as booked, owing to their consolidating with the Belgarde co. at Cleveland.

Library Hall: Nothing on the boards during the past week. 5th, Mrs. Scott-Siddons will appear, and Jan. 7, the Kate Thayer Concert co.; Feb. 9 and 10, Mapleson's Opera co.

Knickerbocker: The week just closing has been one of large business, and the following people have appeared in their specialties: Maurice and Ryan, Crumley and DeForrest, Minnie Gray, Minnie Clyde, Johnny Reese, Ada Mortimer, Bryant and Saville, Georgie Lingard, and Prof. Rhinehart and dogs. New faces 5th: Howard Dorr and son, George and Lizzie Derinus, H. J. Campbell, Cummings and Mack, Marlow and McBride and Mlle. Lucille's Burlesque Opera co. in The Little Duchess.

Metropolitan: Manager J. H. Whallen is jubilant over the success of his leg show, in which the various females of the co. display their pedal extremities quite lavishly. Business is immense, the house being packed each evening. All the old favorites will be retained another week, and the following open 5th: Grace Mulvey, Mlle. and Mons. Laville, Malcom and Taylor and Aggie Floyd. The Three Fast Women, which, to judge from the title, will be rather loud, is the afterpiece for the coming week.

Items: Adah Richmond and co. play a three nights' engagement at Masonic Temple, opening 8th.—The suit pending against Manager Whallen, brought by Frank Foster for back salary, was decided in Mr. Foster's favor.—Edwin Arnott produced his play of Victims of Faro in Jeffersonville 3d, to good business. James Douglas is with the co.—Saville & Lee's Opera co., which has just closed a fairly successful engagement, disbands for the season at Lexington 7th, and the various members will proceed to New York.—Mr. Saville informs me that it is his intention to produce a new opera in grand style, and he feels confidant of success.—Joe Murphy plays a three nights' engagement at Macauley's, opening 12th.—Aldrich and Parsloe one week, commencing 26th; also 19th, 20th and 21st, Weathersby-Goodwin Froliques.

OWENSBORO.

Duprez & Benedict's Minstrels appeared at Hall's Opera House 29th, to a packed house. To do the co. justice, would be to say that they do not by any means come up to the standard of former organizations owned by Mr. Duprez. Jan. 11, Huntley's Dramatic co.

LEXINGTON.

Saville Opera co. 6th and 7th, in Fra Diavolo and Bohemian Girl. John T. Raymond comes 31st.

Tennessee.

MEMPHIS.

Leubrie's Theatre: Barney Macauley was here last week, playing to fair business. The Christmas matinee brought one of the largest houses ever seen in Memphis. Of the co., Minnie Maddern deserves especial mention. She is a daughter of the late Manager Davy, and she bids fair to win a prominent place in her profession. This week Ada Cavendish occupies the theatre, delighting her audiences with some choice acting. She opened in Much Ado About Nothing, followed by Lady Clancarty, New Magdalen and Ticket-of-Leave Man. Hence to Cincinnati, one week. There are no new engagements for next week, consequently the theatre will be closed.

Illinois.

CHICAGO.

McVicker's: Mr. and Mrs. Florence appeared Monday last in Woolf's new play, A Million, which I do not think will equal its celebrated predecessor in popularity. Mr. Florence plays a refined type of German, and Mrs. Florence a gorgeously dressed leader of fashion. Both act delightfully, and are competently supported by their traveling co. Business has been good during the week, the New Year's houses being the largest. 5th, Daniel E. Bandmann in Hamlet.

Haverly's: Rice's Surprise Party have reveled in the fun which is appropriately named Revels. This very bright burlesque has gone off nightly with a snap and sparkle that has not been witnessed since Lydia Thompson and her yellow-haired syrens drove the bald-headed citizens of America insane with delight. Even the venerable Mr. Storey of the Times, who since a memorable occasion has been very much down on burlesque and its exponents, permitted his critic, Mr. Will Eaton, to pay homage to the charms of Alice Atherton and the other delightful ladies of Mr. Rice's co. Jumpy Jervis, too, was thawed by the refulgent presence of Miss Carrie Perkins, and was heard to affirm over his beer that Miss Caroline was a h'out and h'outer, and quite h'up to the standard of the British stage, and of Mrs. Swanborough's Strand Theatre, which is Jumpy's criterion in the matter of extravaganza. Ed Rice and J. J. McNally are personally very engaging young men, and have made themselves so agreeable to the newspaper men that they leave here showered with press encomiums and heavily weighted as to pocketbooks. 5th, Haverly's C. C. co.; Her Majesty's Opera co. 12th.

Hooley's: Jos. Murphy has had a fair week in Shaun Rhue, which, though well played, is not as interesting a piece as Kerry Gow. New Year's Day the house was crowded at both performances. Rev. Dr. Quinlin, the ballet-master, is back, and, enchanted with his metropolitan experiences, wants to turn the house into something similar to the Cremorne or the Buckingham. Mr. Malowney of the Dramatic Ghoul had better interview the Doctor on the subject. 5th, Collier's Union Square co. in The Banker's Daughter.

Hamlin's: As dainty a little darling as ever illumined the dark and musty regions behind the curtain or caused the gas-jets in front to burn blue, is Minnie Palmer. The radiance she sheds fairly eclipses that of a calcium light. Nothing short of one of Edison's electric burners can cast her in the shade. She has been compared to Lotta. As well compare Lotta and Imogene. There is nothing stereotyped in Minnie's laugh or kick. Each ripple of laughter and propulsion of her silk-encased little foot is preeminently after her own original style, and though not copyrighted it can't be imitated with any degree of success. C. P. Brown's "farcical musical conceit," the Boarding-School, is amusing, and it is well carried by W. J. Scanlon, G. C. Davenport, J. E. Ince, Theresa Newcomb and Emma Jones. The last-named lady made quite a hit in her character, which is a modified sort of Euphemia Bang as played by Jennie Weathersby. I see C. R. Clifford is going to polish up the Boarding-School, and if he makes it any funnier than it is at present, a Society for the Prevention of Pleasurable Cruelty to the Public will have to be started, and Miss Palmer and her co. be made its first victims. Business very good. 5th, Dickie Lingard in Dalziel's adaptation of Emile Augier's Les Fourchambault.

Olympic: Rentz-Santley Novelty co. Business averaged good, though it tumbled after Monday night. 5th, variety rules, the people announced being Crumley and De Forrest, Flora Moore, J. W. Bingham, Clark and Edwards, Niles and Evans, Jas. Hearne, Andy Collum, Martelle Bros., William Sparks, Bryant and Saville and Harris and Wood.

Academy: That still vigorous old actor, Joseph Proctor, has been making things squeal in Nick of the Woods the past week to bang-up business. Mr. Emmett's patrons like the sensational, and that enterprising gentleman fully slakes their thirst for blood before he gets through with them. Larry Tooley, Flora Moore, the Austins and other well-known variety stars have done their little turns nightly—sort of preparatory cocktails for the solid dish which wound up the bill-of-fare. 5th, Tom Grattan Riggs in Shin Fane; Mabel Pearl, El Nino Eddie, the Dockstaders and Campbell and Burke.

Lyceum: Texas Jack and Morlacchi 5th. National: O. B. Collins 5th. Halsted Street: Henrietta Irving in Ireland and America 5th. Mueller's: C. E. Chapin and Nellie Thorne 5th.

Items: Managers and agents of combs. playing West can arrange dates with E. H. Macoy, manager of the Southern Circuit of Iowa, by calling upon the MIRROR correspondent, Room 1, No. 164 La Salle street. —Harry J. Mortimer is seldom seen on the boards, but he wears good clothes all the same, and now and then drops a dollar or two in an occasional bucolic snap.—Lew Benedict has a fresh (?) gag. It relates to a Milwaukee boarding-house. The Cream City landladies mourn for Lewis.—Minnie Palmer is accompanied on her travels by her mother.—Mr. Cheap Cheroot Hall, correspondent, etc., will NOT become Jennie Engel's agent next season.—Sanford & Wilson are not together.—Clayton and co.'s "Drum" is the local resort of the better class of professionals.—The Lyceum, which originally opened as an experiment, is now quite a popular West-side house. Job A. Lord seems to be able to make a living out of the enterprise.—E. H. Macoy plays cos. in Des Moines, at Foster's Academy of Music.—Hugh D'Arcy has gone to Cincinnati in advance of Minnie Palmer—W. D. Eaton of the Times left for New York Dec. 31, to attend to rehearsals of All the Rage.—C. S. Riez, the business manager of Hamlin's, is passing the holidays at his old home in Mansfield, O.—Marion Singer of Rice's Surprise Party was unable to appear a portion of this week, owing to a cold, and her place was quite satisfactorily filled by pretty Jessie Calef.—Minnie Palmer held a New Year's reception at the Palmer House. A great

many professionals and others paid their respects to the charming little actress.—The Inter-Ocean has found out that Mabel Santley is a daughter of Dan Gardner, the old-time clown.—Harry Hamlin is assistant treasurer of his father's house. Good-natured Frank Kilbourne remains in charge. When Frank leaves Hamlin's, the last connecting link with the favorite old Coliseum is broken.—Frank Aiken and Genevieve Rogers play at Hamlin's Jan. 12 in a new piece, entitled Under the Arch; or, the Love that Wins. The action of the play is laid in London, and among the tableaux will be a view of St. Paul's, illuminated. I congratulate Mr. Aiken and Miss Rogers upon having shed Mr. James Wallack Fubbins.—I am pleased to see that Minnie Cummings has a manager, or rather three of them. Miss Cummings used to live in this city, and is known to have perseverance as well as unusual talent.—E. B. Ludlow, as good a fellow as ever graced a box-office, will not remain as treasurer of the Olympic with Mr. Zeke Sprague, but accepts a position under W. C. Mitchell of St. Louis as manager of a comb. which that gentleman purposes launching on the road. Mr. Ludlow is sure to make hosts of friends wherever he may be.—Mr. Barron of the Inter-Ocean ought to write biographical sketches of the ladies of the London and American "theatres." He is an adept at that sort of thing.—F. S. Wildman becomes stage manager of Hamlin's Jan. 11.—Brigham Bishop, representing Hyer Sisters, Phil Simmonds, Bandmann, and H. C. Freece, Dickie Lingard, are in town.—Eliza O'Connor, with a co., is in Ohio. W. H. Crompton is manager.—Jos. Proctor plays neighboring towns three weeks, and then opens at Heuck's, Cincinnati.—George F. Learock appears at the Olympic Jan. 26, in his new play, Phil the Miner.—E. F. Gardner and his little daughter Camilla have left Harry Webber's co.—Lewis R. Warwick is in Tennessee at the head of a fly-by-night party.—The members of the disbanded Wallack Four-Star co. are expected to arrive in this city to-morrow. Wallack could not keep on longer and had to succumb.—The Olympic will be devoted to combinations, under the regime of Z. W. Sprague.—C. H. Drew passed through the city 1st, to join Gill's Goblins. Mr. Drew says he has bought a one-third interest in the co., the other persons interested being William Gill and George Loesch. Drew further states that he left Alice Oates' co. on account of some $400 arrears in his salary, a statement I am inclined to doubt, as Manager Sam Jack bears the reputation of being both "square" and "solid."—Amy Gordon of this city, late of Oates' co., left with Drew to join the Goblins party.—Julian Magnus, who plays with the Florences under the stage name of Young, is a handsome man, and has an easy and gentlemanly manner.

QUINCY.

Frayne-Tiffany co. in Si Slocum Dec. 30 and 31, to fair houses. Emma Abbott's co. in Romeo and Juliet Jan. 3, to crowded houses. Maggie Mitchell is booked for 21st; Salsbury's Troubadours 22d.

Michigan.

DETROIT.

Detroit Opera House: Haverly's Juvenile Pinafore co. played a short engagement of three nights and matinee the first half of the past week. Leonard Grover's Our Boarding-House co. filled the rest of the week. The Boston Ideal Opera co. in Pinafore and Fatinitza for three performances will end the week. Future most important engagements are Aldrich and Parsloe in My Partner, and the Mapleson Italian Opera co.

Whitney's: Wilkinson's Uncle Tom's Cabin co. played a successful engagement the past week. The low price of admission has much to do with their great success here. This week the house will be closed owing to the smash-up of the Wallack (Fubbins) Four-Star co. at Grand Rapids. Adelaide Neilson on the 15th, 16th and 17th will appear here with her co., and the remainder of the week, under Manager Whitney, will play at Grand Rapids, Ann Arbor and Toledo. The week of 19th Herne and Belasco's Hearts of Oak comb. will occupy the house.

GRAND RAPIDS.

Powers' Opera House: 31st and Jan. 1, Wallack's comb. to only fair business. The co. is an excellent one, and is deserving of better success than it met with here. Messrs. Herne and Belasco's Hearts of Oak comb. is extensively billed for the week beginning 5th. 12th, Miss Neilson in Twelfth Night.

Smith's: Doing a good business this week. The co. is only fair. The new faces are: Howard and Newman, song-and-dance team, and Mattie Alexis in motto songs.

KALAMAZOO.

Union Hall: Haverly's Juvenile Pinafore Jan. 1, to $600 house. The acting of the little folks was far better than that of any adults who have yet shown here, and completely captivated all who saw them. They promise to come again.

ANN ARBOR.

The Blaisdell-Dillon comb. in Our Next President 24th; poor house. 29th, Ada Gray in East Lynne, and Lady Audley's Secret 30th, to fair houses.

Missouri.

ST. LOUIS.

Pope's: Adah Richmond and her comic opera co. opened 29th to a good house. The initial opera was Girofle-Girofla. Business increased and was big at the end of the week. Chimes of Normandy and Fatinitza were the other operas given. Miss Richmond made a splendid success. Her co. is excellent: Hayd Tilla, a good actor and fine tenor; Louis Nathal, one of the best character actors on the stage and a good basso; Mr. Brande, a graceful actor and fine baritone; James Vincent, a comical buffo; Misses Ellani and Hutchings are very clever lady vocalists and actresses. Adele Belgarde commences under Harry Sargent's management 5th, appearing during the week as Viola, Juliet, Hamlet, etc.

Olympic: Adelaide Neilson's first week of her farewell engagement commenced 29th. The business during the week was immense, the star appearing as Juliet, Imogen and Rosalind during the week. Mr. Compton, her leading man, made no remarkable hit save as Malvolio, in which he was very good. A revival of Cymbeline in grand style is announced for 5th, with Miss Neilson as Imogen. This will be her farewell week in St. Louis. Annie Pixley in M'liss 12th, supported by J. E. McDonough and his full company.

Grand Opera House: The Nick Roberts Three-Clown Humpty Dumpty returned Dec. 29. The pantomime attracted large audiences, composed chiefly of little folks, during holiday week. The co. is the same that showed here earlier in the season, the only addition being that of Willis Cobb with his troupe of trained dogs, goats and monkeys. Frank Frayne and Annie Ward Tiffany open in Si Slocum 5th.

Items: The Theatre Comique is prospering and a good show is offered to the patrons.—The Globe has done excellent business since the new state of affairs, and the variety olio and sensation dramas are well presented.—Pat Short, treasurer of the Olympic, had a splendid house at his benefit 27th.—The matter of building a Summer theatre, surrounded by handsome grounds, is being pushed forward by New York capitalists. The site will be on Washington avenue, corner of Jefferson avenue, opposite Uhrig's Cave. There will be several other Summer places of amusement open during the heated term.—Dan Rice started off last week on his temperance lecturing tour.—Sunday evening (28th) an extra performance of The Banker's Daughter was given by the Collier Union Square co. The house was packed. This handsome production will be revived later in the season.—Harry Sargent has got out some very novel and unique announcements for Adele Belgarde.—E. E. Zimmerman, the ever-smiling and good-natured treasurer of Pope's Theatre, is popular with the people round the house. On New Year's Day the stage attaches presented him with a handsome silver stand for flowers. Those in front of the house presented him with a fine gold pen and holder. Mr. Z. returned his thanks in a few pleasant remarks.—Adele Belgarde's engagement at Pope's is for two weeks.—Emma Abbott and her English Opera co. will succeed the Frayne-Tiffany comb. at the Grand Opera House.

HANNIBAL.

Maggie Mitchell is booked to play Fanchon at Mozart Hall on Thursday, the 22d inst.

Wisconsin.

MILWAUKEE.

Hearts of Oak continued to fair business their second week. Emma Thursby in concert at Academy, 8th. Milwaukee Theatre: Good business. New faces 5th: Howard and Newman, song-and-dance; John and May Carroll, Irish comedy; Cherrie Chapman and Geo. S. Garland, sketches; Dilkes and Wade and Conners and Cannon, re-engaged.

MADISON.

Rial's Uncle Tom co. are booked at the Opera House 20th. The Clement Brothers' Concert co. 21st. The Florences, booked for the 5th, have cancelled date. Rentz-Santley Novelty co. 9th. Frank Bennett joined the co. in Chicago.

Minnesota.

ST. PAUL.

Opera House: The Georgia Minstrels 27th; business light. The Dickie Lingard Comedy co. opened 29th, presenting Our Boys, three nights, and La Cigale, matinee and evening, Jan. 1; co. small. Haverly's Genuine Colored Minstrels, Gus Frohman manager, opened Jan. 2 to a crowded house, and were heartily received. (Haverly's companies are sure to meet with a good reception in St. Paul.) The co. gave a first-class performance, and will draw full houses at matinee and evening 3d. Helen Potter's Pleiades are coming. Items: Good biz. at Conley's.—The Florences are billed; also Rentz-Santley troupe.

Iowa.

DES MOINES.

Wood's Opera House: Emma Abbott 30th and 31st, to good business. Milton Nobles 24th and 25th, to poor business, on account of extreme cold wrather. Forbes' comb. Jan. 1 and 3. John A. Stevens in Unknown, 2d. The Florences in Mighty Dollar, 19th. Queen's Evidence comb., 26th and 27th. Academy: Helen Potter's Pleaides, 14th, and Remenyi Concert co., Feb. 12.

CEDAR RAPIDS.

Opera House: 27th, Milton Nobles played in Phoenix to good house. He goes direct to Cincinnati. Helen Potter's Pleiades 29th, to largest house drawn here this season. The Florences Jan. 12.

New York.

BROOKLYN.

Haverly's: Neil Burgess played to good business last week. His personation of the Widow Bedott provoked uproarious applause, and the laugh kept going round. This week the great Mastodons appear.

Park: Joe Emmet drew packed houses last week. This week Gus Williams in Our German Senator is the attraction. Then follows Our Girls by the Brooklyn Park Theatre co., after which they go out on the road.

Academy: There was a Joseffy concert Tuesday evening.

Volks: New people — Delehanty and Hengler, Kelly and Ryan, Richmond Sisters, the Peasleys, Ida Morris, the Union Quartette. Al W. Filson still remains. Muldoon's Picnic is presented this week.

Opera House: A good entertainment is given this week, and embraces many popular performers.

Olympic; Female performers are the attraction, and The Experiences of Uncle Eli in New York the principal featare of the entertainment.

Items: Sam Devere is under a contract with Messrs. Hyde & Behman that he will not play at any theatre in Brooklyn other than theirs during the season of '79 and '80. Therefore, when he was announced to appear this week with the Mastodons at Haverly's, they naturally objected. After some interceding on the part of the Haverly people, Messrs. Hyde & Behman consented to Devere's appearance.—Genevieve Ward has purchased the exclusive right, both in America and Europe, to the new play, Forget-Me-Not. Next season, commencing in October, she makes a tour of the United States in that play, and Col. Sinn will be her manager. Miss Ward writes to the Colonel that the play is exceptionally well adapted to her manner of acting, and affords great scope to display her dramatic abilities.

BROOKLYN, E. D.

Novelty: Aldrich and Parsloe in My Partner played a very successful engagement last week. Messrs. Crisp, Hague, Mordaunt, and Misses May Ulmer and Josephine Laurens were all excellent. This week Frank Mayo in Davy Crockett, supported by Laura Don and a strong co.

Berry's: Fair houses during last week. Miss Nellie Amon, Harry Sheldon, Dick Turner and Sadie Dunbar in variety business. This week, Leonzo Bros. in their drama, Rupert's Dog.

ALBANY.

Leland Opera House: Haverly's Mastodons, 29th and 30th, drew finely, standing-room alone being obtainable on the opening night. It was decidedly the finest minstrel show of the season. Mr. and Mrs. J. W. Albaugh, supported by a co. including Mrs. Ettie Henderson and Felix Morris—an old Albany favorite—filled the balance of week in Almost a Life. Mr. Morris has wonderfully improved in his acting since his last appearance here. The co. returned to New York after the Saturday evening performance. The Galley Slave comb. was to have opened 5th, for week, but in consequence of continued success in New York, have cancelled until later in the season. The dates will be filled by the Kate Girard co. in Elliott Dawn's new comedy-drama, Prejudice. The Criterion Comedy co., 12th, for one week.

Martin Opera House: Oliver Doud Byron and co. opened 2d and 3d, at short notice, producing Across the Continent and Hero, to the delight of the gallery gods. Business light. The co. rest for one week, and open at the Globe, Boston, 12th, for week. Den Thompson, 6th. He is a favorite here and will undoubtedly draw a big house.

Tweddle Hall: The re-engagement of the Ideal Opera co. 30th, 31st and Jan. 1 proved the most brilliant success of the season, the houses being filled to repletion nightly by audiences comprising the wealth and fashion of the city. Adelaide Phillips, Mary Beebe and Myron W. Whitney carried off the honors. I understand this co. is to return in February. They will receive a welcome. 6th, Yale Glee Club; seats are selling rapidly. 26th, Joseffy, assisted by Gertrude Franklin, soprano, and Geo. W. Colby, accompanist.

Items: Fred White of the Morning Express, under whose able management the Ideal Opera co. came, should feel proud of his success—"up to the present time"—as a manager.—Susie Winner of the Winner Sisters, Albany ladies, is at the Comique, Providence, R. I.—Mrs. Adelaide Phillips and Miss Mary Beebe "received" in the parlors of the Kenmore New Year's Day.—The circulation of the NEW YORK MIRROR is increasing wonderfully here.

BUFFALO.

Academy: Mahn's Comic Opera co. was the attraction last week, presenting Fatinitza to good audiences. The performance of Jeannie Winston in the dual rolos of Vladimir and Fatinitza was especially good. Sallie Reber, as the Princess Lydia, W. A. Morgan, as Julian, and Fred Dixon, as Gen. Kantschakoff, are all deserving of praise. The troupe will be gladly welcomed back to this city. Amateurs occupy the house 5th (night) and 6th (matinee). 8th, 9th and 10th, the Aldrich and Parsloe comb. appear in My Partner. The simple announcement that these two favorite comedians and actors, who made such a genuine hit here some time since in The Danites, are to appear here again, and in Campbell's pronounced success, will prove sufficient to fill our small theatre to overflowing. Following week we are to have Nick Roberts' Humpty Dumpty for Monday and Tuesday evenings. 15th, 16th and 17th, The Boston Theatre co. appear in a new play (to our boards), entitled Drink.

St. James Hall: Burdette, the funny man of the Burlington Hawkeye, lectured to a large audience Monday evening. The Boston Ideal Opera co. are to appear Tuesday and Wednesday evenings in Pinafore and Fatinitza, and will doubtless be welcomed by crowded house. Following evening, Joseffy, supported by Gertie Franklin.

Shelby's Adelphi: Manager Shelby was welcomed by crowded houses last week. This week, Alice Montague and Frank Jones, both above the average, are to appear in The Black Hand; Charles Grear, Nellie Waters, Harry Lloyd, Alfred Baker, Theodore Smith, May Eveleth, Ted Skellette and Frank Wright.

Items: The delightfully pleasing actress, Miss Neilson, will appear at the Academy 9th and 10th, supported by a strong co., probably in As You Like It and Romeo and Juliet. Emma Thursby's manager has telegraphed Manager Flint of St. James Hall asking when the hall could be engaged for the first week in February, and will probably secure it for the 4th.—T. Grattan Riggs and E. T. Goodrich spent New Year's week in this city.—Lawrence Barrett is playing in Rochester, Syracuse, and through the oil country, under the management of the Messrs. Meech.

HORNELLSVILLE.

Shattuck Opera House: 30th, Richmond and Von Boyle in Our Candidate, to good house. 31st, Big Four Minstrels, to light house. Dissatisfied with the small audience they did not exert themselves to please, and gave a thin show. Edouard Remenyi Concert co. thoroughly billed for 12th. On book are Kate Claxton, 9th, John A. Stevens' Unknown co., 24th. Jane Coombs will select a date this week. The Woodruff Dramatic co. disbanded in Pennsylvania week before last, and so failed to appear as announced. Item: Dr. Shattuck is negotiating with Ole Bull.

TROY.

Griswold Opera House: Jan. 1, 2, 3, Mary Anderson as Evadne, Julia, Parthenia and the Countess, to crowded houses. The following are billed to appear: 5th Sprague's Original Georgia Minstrels; 9th and 10th, Mahn's Comic Opera co. in Fatinitza and Chimes of Normandy.

Rand's: 5th, Den Thompson appears as Joshua Whitcomb; 8th and 9th, Criterion Comedy co.; 10th, J. K. Emmet in Fritz in Ireland.

Grand Central: During the coming week Minnie Oscar Gray and W. T. Stephens in Saved from the Storm. Landis and Steele appear in acrobatic songs, Lizzie Lanning in popular melodies, and George Lascelles in character songs. Business continues good.

AUBURN.

Opera House: 29th, Oliver Doud Byron and co. appeared in Across the Continent to good business. 30th, Den Thompson as Joshua Whitcomb "took the cake." A full house greeted him. Jane Coombs had been booked for the past two weeks to appear at the Opera House on New Year's night. In the meantime the Fire Commissioners and the proprietor of the house were wrangling over the safety of the building, which culminated the day before Miss Coombs was to appear by the Commissioners notifying her that she could get no license to play there. But nevertheless she came, conquered and appeared as Juliet to a good house.

Academy: Manager Watson put on Jed Bassett's Bric-a-Brac co. with the Foy Sisters 31st and Jan. 1, to fair house.

Item: J. K. Emmet has been billed for some days past to appear at the Opera House on the 5th, but will play in the Academy instead on account of not being able to obtain a license for first-named.

UTICA.

Opera House: Anthony & Ellis' Uncle Tom party, under John Abercrombie, played to big house—nearly $500. 2d, the Boston Ideal Opera co., under Warner & Dudley, gave us Fatinitza to a large and critical audience. The managers were so well pleased with their first reception here that they again favor us the latter part of January with their Ideal Pinafore by same co., when a crowded house is assured. 9th, Joe Emmet in Fritz in Ireland. City Opera House: Den Thompson in his Uncle Josh delighted a large audience, 2d. Den Thompson took the house by storm in his personation of the Yankee farmer. The support was very good. Uncle Josh returns again in April, when the large Opera House will be a necessity to hold the crowd. National: "Short of funds" again closed this variety hall 31st. Barney Demerest, manager, was arrested and held in $250 bail, on a charge of trying to avoid payment of salaries. Item: C. H. Clark of Globe Theatre, Boston, joined the Anthony & Ellis co. in this city.

SYRACUSE.

At Wieting's: 29th, 30th, Jed. Bassett's Bric-a-Brac Comedy co. played to poor business. 31st and Jan. 1, with New Year matinee, Den Thompson appeared in Joshua Whitcomb to good business. 2d, Yorick's Love was presented by Lawrence Barrett to a good house. 3d, the Boston Ideal Opera co. presented Pinafore in the afternoon and Fatinitza in the evening, to good houses.

Grand Opera House: 30th, Anthony & Ellis' Uncle Tom co. to fair business. 31st and Jan. 1 with matinee, Oliver Doud Byron in Across the Continent to fair business.

Items: Booked at Wieting's: 5th, Aldrich and Parsloe in My Partner; 8th, Mahn's Comic Opera co. will present Fatinitza.—The Lehnen Juvenile Pinafore co. will give their one-hundredth performance on the 9th. At the Grand are booked for the 6th, Joseffy, the pianist, and on the 7th and 8th, J. K. Emmet in his new drama Fritz in Ireland.

ROCHESTER.

Corinthian Academy: The Almayne Comedy co. closed a very successful engagement of four nights last Saturday, and left a favorable impression, both as to their own excellence and that of the dramatist whose Fate they portrayed. To-night, 5th, the Yale College Glee Club give a concert. 6th and 7th, the favorites, Aldrich and Parsloe, in My Partner.

Grand Opera House: Overflowing houses greeted Lawrence Barrett 31st and Jan. 1. Yorick's Love struck Rochester in the right spot, and regrets were expressed that it could not have been repeated. Richelieu and Ruy Blas and David Garrick filled out the balance of the engagement. Mahn's Comic Opera co. open to-night, for three days. Joseffy, 9th.

ERIE.

Park Opera House: Lawrence Barrett and co. 29th, appearing in Yorick's Love, which was greeted with a very large house. Smith, Waldron, Morton & Martin's Minstrels drew a large audience 3d, and gave excellent satisfaction. Harry Armstrong shared with the Big Four in applause. This week we are to have the Ideal Opera co. in Fatinitza, 8th; John T. Hinds in Shaughaun, 10th. Booked for following week: Kate Claxton and co. 12th; Dillon-Blaisdell comb. in Our Next President 15th; Haverly's Juvenile Pinafore co. 17th.

ELMIRA.

Opera House: Dec. 30, the Big Four Minstrels to good business. 31st and Jan. 1, Richmond and Von Boyle to small houses. Kate Claxton in Double Marriage billed for 8th, and Anthony & Ellis' co. in Uncle Tom 10th. John A. Stevens, 26th. Bailey and Furbish's co. in The Commercial Travelers 30th, and a number of good attractions to appear in February.

ONEIDA.

Conroy's: Dec. 30, Oliver Doud Byron played to small business, owing to "severe" weather. Show fair. Foy Sisters in Bric-a-Brac, 6th; sure of a big house. Devereux: Rip Van Winkle was presented 31st by Joseph Sefton and Mary Raymond. Poor. Owing to a misunderstauding in writing by Manager Devereux, Jane Coombs did not appear. We hope to see her soon. The MIRROR is booming.

OSWEGO.

Den Thompson 29th, to good house. Mary Anderson and co. followed 30th in The Hunchback, to the largest house of the season, about $700. Miss Anderson's artistic efforts grow better and better the more one sees of her. Support excellent. Emmet in Fritz in Ireland 6th.

OWEGO.

Big Four Minstrels gave the best show of the kind seen here in years on the 19th, to fair house.

BINGHAMTON.

Nothing doing the past week. Anthony & Ellis' Uncle Tom billed for 7th.

Connecticut.

HARTFORD.

Roberts' Opera House: The first performance of the week was the Oofty Goofty comb in Under the Gaslight, 31st, to fair business, considering the weather. Jan. 1, the New National co. occupied the house and gave an exceptionally fair variety show. Good house. This week we have the Barlow, Wilson, Primrose & West Minstrels, 5th. Will Gillette comb. in Professor 9th, and Alice Oates 10th.

New National: Business good and show excellent, Messrs. Boyd and Sarsfield, song-and-dance, who were not announced last week, made quite a hit. At the matinee on New Year's Day, Manager Newton received a surprise from the co. in the shape of a pair of splendid cameo sleeve-buttons and a silk muffler. The presentation was made by Lou Sanford. Departures: Billy Maloney and Mabel Gray, to the Alhambra, Philadelphia; Boyd and Sarsfield, to New York; Capitola Forrest and Laura Bennett, to the Boylston, Boston; Frank Lewis, to New Haven. New people: Goldie, Steele and Sallie St. Clair, D'Alve Sisters, the Budworths, Charles Redmond and Georgie Blake, and the Alfredos.

NEW HAVEN.

Grand Opera House: The Boston Ideal Opera co. 29th, gave Fatinitza to a large and well-pleased audience. New Year's, afternoon and evening, Augustin Daly's co. played Divorce to good business. Barlow, Wilson, Primrose & West gave a performance 3d, to an immense house. The audience was more like the minstrel audience of old times than any seen here for several years.

Items: 8th and 10th, Will Gillette, supported by Georgia Carfano, is booked at the Grand in The Professor.—The local variety shows have been raided, and a heavy fine imposed upon a portion of the managers. The Society for the Prevention of Crime is at the bottom of it.

BRIDGEPORT.

Criterion Comedy co. 31st, in Freaks. It is one of the best of the many humorous plays we have had this season. Jan. 2, as on former occasions, B., W., P. and W. Minstrels were greeted with a crowded house. This was their second appearance this season. 7th, Alice Oates in the Little Duke. 8th, Pat Rooney comb. 14th, Strategists. 21st, Criterion Comedy co. Item: Barlow, Wilson, Primrose, & West's manager states that they are $16,000 ahead so far this season. They played to $856 New Year's night in Waterbury.

WATERBURY.

City Hall: 1st, we had B. W. P. & W.'s Minstrels to big business; 3d, Farrar & Clarke's Uncle Tom, two performances (afternoon and evening), to good houses. Coming: 9th, Pat Rooney's comb.; 12th, Alice Oates Comic Opera co. in The Little Duke; 20th, Mary Anderson in Romeo and Juliet; 21st, Howard's Comedy co.; 26th, Abbey & Hickey's Humpty Dumpty troupe; 29th, Oliver Doud Byron.

Rhode Island.

PROVIDENCE.

Opera House: Haverly's Pinafore co. concluded a week's engagement after the matinee of 3d, and left same night for Chicago. They did not meet with the financial success so excellent a co. deserve, owing no doubt to the great number of times this opera has been sung here. Now that Haverly's C. C. C. co. have gone we do not care to hear the opera again, so perfect was the singing and good the acting; the impression left is pleasing enough to last. Jan 5, for one week, the Boston Theatre co. in Drink. 12th, 13th, Harry Bloodgood's Minstrels. 14th, 15th, 16th, 17th, Mary Anderson; 19th, Frank Mayo, one week.

Low's: Victoria Loftus' Mastodons gave a fair show to poor houses two nights of last week. 8th, 9th, 10th, return of Steele Mackaye's co. in An Iron Will. This play met with success here early in the season.

Theatre Comique: New for 5th: Healy, Barry and Ella Saunders, in triple clog; the Murphys, Retlaw and Alton, gymnasts; Nellie Hadfield, violin performer; James Carr. Remaining: Ada Lynwood, Ed. Chrissie, Mary Scott and the regular stock. Atalanta; or, The Walking Match, closes the bill.

NEWPORT.

Thus far this season has been against us for all kinds of amusements, the Opera House having been closed for two weeks. Jan. 20.—Alice Oates.

Massachusetts.

BOSTON.

The good people of Boston have had rounds of gayety and excitement the past week as becomes the New Year's season. The last few days have been warm and damp, and one begins to feel the lassitude and heaviness consequent upon the change of seasons and an exciting Winter. At the theatres business has been good, particularly so at the Globe and Gaiety, where Enchantment and The Tourists held the boards to crowds of admiring audiences. At the Park, the houses were only fair during the early part of the week, but, since the arrival of the Spanish Students, who made their first appearance on Friday night, the theatre has been packed, and the tickets have been selling rapidly for the remaining performances. I have not had an opportunity of hearing the Students, but shall do so this week, and give an account of their skill and dexterity in my next.

This is the last week of Enchantment at the Globe. Business has been immense, and Mr. Stetson has effected an arrangement with Oliver Doud Byron to postpone the date of the opening of his play until Monday, Jan. 12.

The last week of The Tourists at the Gaiety was as successful as the first weeks of the engagement. It is seldom that an opportunity occurs of witnessing such a varied performance, combining at the same time so much talent. The Tourists was a grand success in every way. This week Manager Wentworth offers Fate by the Nard Almayne co. I understand that the public appreciation of the efforts of Manager Mapleson has not been what it should the past week, although on Marimon nights the houses have been excellent. As usual, however, the off nights have been only fair. The company is a fine one, and worthy of liberal patronage. Marimon, Ambre and Valleria are much liked. The revival of Sonnambula, with Marimon's Amina, has met with great success. The cantatrice received a deserved ovation after the brilliant rendering of "Ah non gunge." Ambre made a most agreeable impression as Aida, and Valleria, in Martha, sang with great sweetness and feeling. Annie Louise Cary in her old role of Nancy received a hearty welcome from her ever constant admirers. Campanini made a very great hit as Elvino. Del Puente, Galassi and Lablache are the same excellent and conscientious artists as of old. Boston is called a musical city, and the people pride themselves upon their taste and culture of music, but how many there are who go to the opera because "society" goes there, rather than because music has any charms for them. It was always so; it will be always so. Pleasure-seeking is a grim business to many, and of all pleasures that of Art is the most commonly undertaken from a sense of duty. But although the opera is to a large class merely a place of parade, and would be deserted if music were its attraction, there is also a large class to whom music is one of the highest enjoyments. I recall the days when opera was almost a private affair, supported almost exclusively by subscription and visited night after night by the same sets. There were but three performances in each week—Monday, Wednesday and Friday. How modestly the bill of the day peeped forth, challenging small attention from the passers-by, though it bore the names of Sontag, Albani, Rosina, Pico, Badiali, Pozzolino, Grisi, Mario, Nantier, Didill, Steffanone, La Grange, Laborde, Brignoli, Adelaide Phillips, Amodio, and other names of magical power to me who used to pause before the theatre with curious glances at the groups of sallow foreigners, walking about smoking cigarettes, impressing me with something of the mysterious charm felt in a half empty theatre before the green curtain was raised, which was to open worlds of splendor to ravished eyes. I had occasionally tasted of operatic joys, and I read every bill with unspeakable longings till I became as learned in musical celebrities as a reader of catalogues becomes in literature. My earliest recollections of the opera are of the days when Alboni and Sontag appeared at the Howard Athenæum. But these memories are vague. Burningly vivid is the memory of Grisi the unapproachable. She stands out like Forrest and Rachel among my artistic experiences as something quite special and unforgetable. It was unfortunate for Grisi's fame that she continued on the stage many years after the glory of her voice and person had faded. She was to the last deservedly a great attraction. No one is rival her in her own parts, and she it all better worth hearing than the young who tried to wrest the sceptre next Lucrezia Borgia, Norma, Donna A visions they were! In days g Young, never thought of anything but the Flor- the singers. Of late years is dent speaks is claimed more by actors, s and orchestra. Yet it is with an easy that in those days when We never saw Donizetti were enchant Magnus. with music which is n have been music, my lost a valuable against it as trash Frohman left him. ity. Little to the stand in the way of fact that they set and so Dan became is novel in Art, a of the Madison Square what is popular ies ability and industry

[CONTI

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Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Tourists.
WALLACK'S—A Scrap of Paper.
GRAND OPERA HOUSE—Danites.
ABBEY'S PARK THEATRE—Fairfax.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Evangeline.
DALY'S THEATRE—An Arabian Night.
FIFTH AVENUE—Pirates of Penzance.
NIBLO'S GARDEN THEATRE—Galley Slave.
BOOTH'S THEATRE—Closed
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Christmas.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (B'klyn, E. D.)—Mayo.
HAVERLY'S (B'klyn)—Haverly's Mastodons.

MIRROR LETTER-LIST.

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Adrion, Rose	Levanion, Alfred
Belden, Clara	Mack, John A.
Byron, Oliver Doud	Mackay, F. F.
Burgess, Cool	Murray, John
Brand, Michael	McKay, Andy
Cavendish, Ada	Nash, Geo. F.
Congdon, Stella	Osborn, Rose
Church, Edw. A.	Russell, J. H.
Dobson, Frank	Rutledge, J. P. (5)
C. L. Davis.	Rowe, Geo. Fawcett
Freeth, Nina	Stevens, Chas.
Fraser, John (3)	Scott, Lester F,
Gayler, Frank (2)	Schwab, Fred.
Gardner, Kitty	Sessions, Edith K.
Grau & Wolfsohn	Sanger, Frank.
Hutchings, Alice	Temple, Louise
Hall, Clinton	Turner, W. D. (2)
Hamilton, James (2)	Vaque, Elsie
Hofele, F. W. (2)	

Copyright Laws.

There seems to be considerable confusion in the minds of the general public, and even in that of otherwise well-informed members of the dramatic and musical professions, concerning the law of copyright, in relation to property in translations of foreign works. Some years ago C. D. Hess obtained an English translation of Planquette's opera, Les Cloches de Corneville, which he copyrighted and produced under the original title of The Chimes of Normandy. It has been played under other titles, such as The Bells of Corneville, etc., which could not have been copyrighted, and The Chimes of Corneville, but it cannot be performed under the title of The Chimes of Normandy without paying a royalty to Mr. Hess or his legal representatives.

Last week Messrs. Gilbert and Sullivan, in order to secure a copyright in England, were obliged to give the first representation of their new opera, written especially for America, The Pirates of Penzance, in England, which they did in an obscure interior town. Here they will protect it by acquiring a legal residence and by transfer to an American citizen.

A dispute is now raging, and work for the lawyers threatened, about The Seecadet, which was recently produced in the original (German) language at the Thalia Theatre, in this city, with great success. Mlle. Cotrelly, who performed the title role, is a relative of the author, Richard Genee, from whom she received the original manuscript libretto. This she sold to Augustin Daly, who has copyrighted it under the title of The Royal Middy, and warns "all hands and the cook" that he will prosecute them if they attempt to perform it. The manager of the Thalia disputes Mlle. Cotrelly's right, and proposes to continue playing it here or elsewhere, as The Seecadet, a title which of course cannot be copyrighted. Mlle. Cotrelly, however, can protect her libretto, though she cannot prevent the use of another translation of the original if it has been published abroad, or the invention of one to fit the published words and music.

And now comes along Sydney Rosenfeld, who announces another version of the same opera, under the title of The Very Merry Mariner, and proposes to distance all competitors by publishing the full piano score, with German and English words, for one dollar. The same law which governs in the case of Les Cloches de Corneville obtains in this case. No manager can use the copyrighted titles without paying royalty to the respective owners, but the value of the title will depend upon the popularity acquired by the familiarity of the musical public with the published words and music, and in this race, if the merit of the opera justifies it, on which we express no opinion, the one who issues the first edition with English words will have whatever cream there will be in the performance of The Seecadet.

Two Successful Enterprises.

When the New Brooklyn Theatre was in process of erection, the owners found it no easy matter to secure a desirable tenant. Strong doubts existed concerning the success of a place of amusement built on the site of the building in which three hundred persons perished by the terrible fire of December, 1876. It was also a question whether the city could support two theatres open continuously throughout the season.

In the face of this Mr. Haverly rented the house, and kept his own counsel. This was the signal for a united howl from the newspaper people, who raked up the details and reminiscences of the holocaust, and asserted that the Brooklyn public regarded the new house with superstition and prejudice. The Dramatic News was prominent among these knowing seers, and published a number of inflammatory articles calculated to feed such a feeling if it existed. Colonel Sinn, whose relation as manager of the Park Theatre to the Brooklyn public would seem to give authority to his opinion, made the following statement last Summer in an interview with a MIRROR reporter:

We are all liable to be mistaken in our judgment; but, most assuredly, if I had thought the Brooklyn Theatre would have proved a success, I should never have allowed a non-resident manager to have secured it, without having made a strong effort for its possession myself. I fear it will take many years to overcome the feeling that lingers concerning the great fire of December, '76, but Haverly is an energetic, hard-working fellow, and if anyone can make the ill-fated place succeed—why, Jack's that man. I should on no account have taken it where it stands.

Haverly paid no attention to these premonitory warnings, however, but, with a vim that is characteristic of all his undertakings, set about making the new theatre flourish. That he has succeeded no one will deny; not even the pessimists that predicted inevitable failure. He has shown that the alleged prejudice and superstition existed only in the minds of those that pointed to a collapse of the enterprise. All other difficulties have been surmounted, and the problem solved that Brooklyn is capable of supporting more than one place of amusement. The fact that A. M. Palmer's, Mr. Daly's and Henry E. Abbey's attractions all play at Haverly's, is substantial proof of the confidence in the Brooklyn establishment.

The prospects, when this manager rented the old Lyceum in this city, were almost as unpropitious as those that seemed to attend the opening of the New Brooklyn Theatre; yet he dissipated the shadows of ill-luck and misfortune that hung about the place, and fairly pushed it into prominence, and is now reaping the just reward of his endeavors.

Many prominent men of discretion and excellent judgment had tried ineffectively to draw people into the Lyceum, but had met with only dire disaster. Yet Haverly, taking the house directly on the heels of Kate Claxton's unprofitable occupation as manageress, opening at the most unfavorable time of the year—the tag end of the dramatic season—played attractions without cessation throughout the Summer months, and has made money.

The secret of this lies in the man. Haverly watches for opportunities, and when they come seizes them bodily and turns them to the best advantage. While seeming to be venturesome, he nevertheless studies the immediate wants of the public, and therefore bad business never overtakes him.

MLLE. ELLA MONTEJO — Whose portrait (from a photograph by Bussey of Baltimore) adorns our title page, has, within a brief period, achieved an assured position as a dramatic soprano. She made her debut in the concert field on March 1, 1877, and sang with success at the Handel and Haydn and Philharmonic concerts, Philadelphia, and at the Grand Opera House and Madison Square concerts, New York. Last year she made her debut in English opera and scored as an actress a success as decided as that she had already obtained as a vocalist. She possesses a fresh, sympathetic voice of phenomenal compass and quality, ranging from G below to C above the staff, of great flexibility, power and dramatic expression. Possessing a commanding figure and fine stage presence, her youth, grace and beauty, always places her en rapport with the audience. She is a pupil of the celebrated maestro, Signor Ettore Bariti (teacher of his famous sister, Adelina Patti), and under his instruction is preparing for grand Italian opera.

PERSONAL.

RIGGS—T. Grattan Riggs will sail for Australia about Feb. 1.

COSTUMES—The dressing of the ladies in The Tourists is something stunning.

MAJERONI—We regret to say that Signor Majeroni is lying very ill at his home.

FAIRFAX—Bartley Campbell's share in this play last week at the Park was $1,080.

HARKINSON—Our friend Charley is engaged with the All the Rage company.

ATHERTON—A pretty sister of Alice Atherton is in the chorus of the Rice Evangeline party.

PRESENTS—Mr. John P. Smith gave each Tourist in his Pullman Car a handsome memento Christmas.

ELLIS—On dit, that Florence Ellis is engaged to a prominent young society gentleman in this city.

SHERIDAN—Georgie Sheridan is in New York, disengaged. She is a clever actress, and should not be idle.

NEW YEAR—Rachel Sanger received with Sydney Cowell in the latter's cosey apartments in Twenty-eighth street.

WHITNEY—Manager C. J. Whitney of Detroit was in town last week, looking after the interests of his opera house.

JORDAN—Mabel Jordan received a fine offer to go with the All the Rage party, but her engagements with Mr. Daly prevented her from accepting.

DE FONTAINE—It is softly whispered that the words of Gilmore's musical inspiration had their birth in the brain of the dramatic critic of the Herald.

DON—Laura Don will star next season in Only a Farmer's Daughter, also in a new and powerful drama now being written for her by the same author.

EATON—The author of All the Rage is in town. He will remain until his play is produced, and will travel with the company for some time thereafter.

BRUNO—The member of the late firm of Johnson and Bruno carries much of the versatility and a goodly share of the fun in The Tourists on his shoulders.

RESEMBLANCE—Mestayer's facial make-up as Faro Jack in The Tourists is an exaggeration of the current window pictures of Lester Wallack. Is it intentional?

DELMAR—Emily Delmar is temporarily taking the place of Ada Monk in The Strategists, and is filling the part satisfactorily. The latter lady is ill.

RICE—Daniel has started on his "croosaid." It is said that he is to receive $100 a night for 100 nights—which, if true, at once establishes his status as a leading evangelist.

FATE—Nard Almayne, as leading lady of the Fate combination, has dabbled in destiny in real earnest. Friday last she was quietly married to Nelson Decker, in Rochester.

DAWN—Elliott's play, Prejudice, has met with genuine success in Montreal, and as a deserving and hard-working writer he has THE MIRROR'S congratulations and best wishes.

LECEISTER—Emilie Leceister, the dramatic instructress, intends hereafter dividing her time between London and New York. She leaves for England in May, where she remains until Fall.

HART—Josh's epistolary style is in many respects an improvement upon that of the other Josh—Billings. Col. Morris of the Ohio circuit leads Josh in orthography, but in emphasis and vigor—'tis in these the Hub manager excels.

BOUCICAULT—The veteran dramatist is not fully recovered in health, and may go abroad at the close of his Boston engagement. The efforts of Byrne's sheet to stir up scandal in connection with his family and business affairs is not meeting with success.

ARRIVED—A unit of humanity was added to Frank Mayo's family last Friday. This latest installment is a daughter, is doing nicely, and expresses the determination of adopting the sock and buskin as the difficulties of the language are overcome.

HARKINS—A legion of friends in and out of the profession will be pleased to learn that Mr. D. H. Harkins' success abroad has been such that another season even more brilliant is in prospect. He leaves this week to open in Cork 26th for one week, thence to Dublin for two weeks. He will tour through Great Britain, closing in London after Easter. Mr. H. will spend part of the coming Summer in this country, in recuperation and in adding to his repertoire,

COLLIER—Mr. John Collier is doing some good work in the dramatic department of the Star. Here John is in a congenial field, where his principal aids are conscientious endeavor and the experience gained in two hemispheres. He is not handicapped by an extensive personal acquaintance in the profession—which means a great deal to a critic who aims to be fair.

SIDDONS—The saving grace of the Y. M. C. A.'s, and the benignant homage of the Lecture Course people, enable Mrs. Scott-Siddons to gather in many shekels that might otherwise go into the contribution boxes and be squandered upon the heathen in Borriobola-Gha. Better 'tis to be an ancestor of the great than to be that great ancestor! For thereby one reaches further into the present, and realizes the happy difference 'twixt the "cultured reader" and the "sinful actor-folk."

PROFESSIONAL DOINGS.

—My Partner will return to the Union Square April 12.

—Fairfax is, after all, the biggest hit Campbell has made.

—The Detroit Free Press fiend has written a play for Den Thompson.

—Kalamazoo panned out $600 for Haverly's Juvenile Pins on New Year's Day.

—Hanna's Hall, New Britain, Conn., was partly destroyed by fire last Friday.

—Her Majesty's Opera and My Partner have time all filled for the season.

—Feb. 2 is the latest date fixed for the opening of Mackaye's "Iron Will" Theatre.

—Augustin Daly will follow The Royal Middy with a new play by Bartley Campbell.

—Widow Bedott made a big hit in Brooklyn, drawing largely on the private turnouts.

—David Bidwell of New Orleans has two choice weeks open in April for combinations.

—Providence, R. I., had Pinafore 157 times last year—not counting the burlesques.

—It is uncertain whether J. S. Crossy will reopen the North Broad Street Theatre, Philadelphia.

—Two (possibly three) companies will be formed so take The Pirates of Penzance on the road.

—Edwin Booth will play an engagement at the theatre bearing his name in the latter part of March.

—Lizzie Kelsey is negotiating for a play from the pen of C. P. Brown, author of the Boarding-School.

—Neil Burgess in Widow Bedott will commence an engagement at Haverly's (N. Y.) Theatre March 29.

—C. L. Howard has engaged the Slavin Uncle Tom company for one year. They open at Brooklyn 12th.

—The opera house at Sherman, Texas, was burned on the 29th, leaving that town without a place of amusement.

—The Madison Square Theatre company will visit a few New England towns, remaining out a couple of weeks.

—Genevieve Howard will play Aunt Keziah in Mrs. Joshua Whitcomb, opening at New London, Conn., Jan. 15.

—Bandmann played a very bad engagement, financially, in Cincinnati—the poorest he has experienced this season.

—Rice's Surprise Party in Revels drew $2,980 to Haverly's Theatre, Chicago, on New Year's, afternoon and evening.

—Jane Coombs closed her season last Saturday night. She will probably start out again with a refurbished repertoire.

—Rosenfeld's Dr. Clyde has proved so great a success at the Chestnut, Philadelphia, that it will keep the boards till the 19th.

—The Bric-a-Brac party has returned to the city. Too much proprietorship and too much management for the size of the company.

—The Barlow, Wilson, Primrose & West Minstrels claim to be among the organizations that have made "big money" this season.

—Within the last few days A. A. Stewart, representing Strobridge & Co., secured in this city orders for over $20,000 worth of lithographs.

—C. R. Gardiner is now filling dates in the West for Galley Slave, Tourists, and Minnie Palmer's Boarding-School—three great successes.

—An association with a capital of $500,000 has been formed to erect a new theatre on Fourteenth street, between Second and Third avenues.

—John McCullough played to $1,707 at the Walnut, Philadelphia, evening of the 3d—the largest one-night's receipts ever known at that house.

—Eben Plympton has had a misunderstanding with Lawrence Barrett. He left the company last Saturday, and arrived in New York on Sunday.

—After Jan. 12 all the Cincinnati managers will be compelled to pay an annual license to the city of $500—the smaller variety houses proportionately lower.

—Minnie Palmer's Boarding-School played last week in Chicago to all the house could hold, and is now doing a large business at Grand Opera House, Cincinnati.

—John P. Smith's Tourists have been out for fourteen weeks, and have played to over $59,000 gross. Minnie Palmer's Boarding-School to $11,000 in five weeks.

—Milton Nobles had tremendous business at Heuck's, Cincinnati. The stereotyped phrase, "people turned away," is literally true of his Porkopolis engagement.

—The new opera house at Rensselaer, Ind., was opened Jan. 1 with Falconer's comedy, Extremes, by a company under the management of T. E. D. McGinley.

—A. F. Stedwell, recently convicted of false pretenses, and sent to jail in Philadelphia, has been released, it having been shown that there was bad blood in the prosecution.

—The bursting of the gas-pipe under the footlights at Aberle's Theatre at the matinee Saturday almost caused a panic. Quiet was quickly restored, and but few people left the house.

—George Edgar and Joseph Wheelock are organizing a company to go on the road with a Shakespearean repertoire. First stand at Bridgeport, Conn., with Othello; thence through New England.

—Houston correspondent: "The 'Goldens' are in Texas playing Fate and The Danites. Have they any right to play them?" Respectfully referred to Bartley Campbell and McKee Rankin.

—Jeffreys-Lewis has made a great hit in San Francisco in Forget-Me-Not, and is now negotiating for a New York opening, with fair prospects of an early date. C. R. Gardiner has the matter in charge.

—An effort is being made to take Princess Toto on the road. Mr. Stuart (husband of Maude Branscombe) is working it up. He may find a manager, for managers, like trotting-horses, come in all shapes.

—Jane Coombs was refused a license at the Auburn (N. Y.) Opera House, as it was feared the building was not safe. Nevertheless she came, saw, and conquered—appearing as Juliet Jan. 1 to a good house.

—The Vigilantes does not go out this season—or at least no arrangements are being made, and Mr. Campbell has no intention of putting it on the road himself. We would not venture to say, however, that a favorable offer from proper parties would be refused.

TRUTH.

ANOTHER INSTALLMENT

Byrne's "Wicked Partners"—Joseph Hart, Douglass Gordon, Leander P. Richardson, Etc.—Who They Are—Their Antecedents.

It has been the duty of the NEW YORK MIRROR during the past few months to expose and make public the underlying motives that have prompted the attacks directed at the character and reputation of many of the leading people in the theatrical profession that have appeared in the Dramatic News. This duty we have never shirked. Neither threats nor the difficulty of the work we had before us have succeeded in causing us to deviate one jot or tittle from the course we laid down at the outset.

In our endeavors to rid the profession of a foul incubus that was drawing sustenance from its life-blood, we have had the hearty encouragement and endorsement of all reputable people, who have rejoiced in the success that has attended our efforts to crush the notorious publication that has fed and clothed the vagabonds who engineer and manipulate its columns to their own profit and the injury of others.

The Dramatic News has always been a reeking plague-spot on the good name of an honorable profession, and every unfortunate who has happened to venture within the limits of its infectious atmosphere has departed bearing with him the contamination of its pestilential influences.

This week we propose to lay bare the secret history of this rancid fester and the traducers and maligners that supply it with mental impurity, and exhibit the sediment of this sink of corruption still further than we have in the past. The character of the fellow Byrne is sufficiently well established, thanks to the agency of the NEW YORK MIRROR, but below will be found a few facts relating to other members of the Dramatic News gang that will speak for themselves.

JOSEPH HART.

Josh Hart, one of the alleged proprietors of the sheet, is variously known as the projector of a number of queer variety enterprises, and through his connection with several disastrous managerial ventures in this city. He is a living definition of the term "Jonah." Everything he touches either fails or brings upon him discredit and disrepute. This is the man who largely directs the infamous policy on which the Dramatic News is conducted; he shapes its onslaughts, aims its abuse, picks out subjects for villification and derision, and vents his spleen and spite through the medium of its columns. He has not enough knowledge of English grammar to express his opinions coherently in print, but in Byrne and other of that worthy's kidney he finds willing tools, who revel and wallow in their filthy work.

Byrne submits to Hart's dictation because for reasons best known to himself he fears him, and because the iniquitous labor that falls to his lot is to his own liking, and conforms to the natural depravity and love of grossness with which his name is synonymous. Byrne is neither more nor less than Hart's stool-pigeon.

The following letter from Josh Hart is a sample of the way matters are conducted at No. 866 Broadway:

ASHLAND HOUSE, NEW YORK, July 14, 1879.

MY DEAR BYRNE:
Dick Fitzgeralled will be in to see You on tuesday (to-morrow) at 2 O Clock to Give You the montague story handle murry Easley. I want you to Give Sam Colville a nice Smack. he was always a Gut. he was informed by Fitzgerallld M'lle Bretta was engaged to me and Requested not to tamper with her he paid no attention to her but Gut like his still trying to Get her from me. he has been at that all his life. aShort artical will answer Calling his attention that it his bad for So high toned a Manager to be tapering with people already engaged and we are supprised that "Sam" would do so. I would not mention any name but his. I will Stop in on my return from Boston Friday, Yours in Haste, JOE.

Aside from the intrinsic value of this remarkable epistle as a specimen of the Hartean system of phonetic orthography, Mr. Colville and the profession at large will find in it much that is interesting and productive of reflection; and when they speculate as to how many such letters have been written by the Jonah to his stool-pigeon, a solution to the problem of the many attacks made by the Dramatic News upon inoffensive people may readily be found.

There are many dark shadows hanging about the past life of Josh Hart. For years he lived upon the proceeds of his wife's earnings, content in playing the part of loafer, spending the hard-earned wages she was paid in the profession. In the face of all these sacrifices on her part, he was unfaithful to her. As far back as '71 Hart was the bosom companion of Byrne, his "sole and responsible," and the pair, in company with the former's mistress, passed a number of halcyon days together in Greenwich, Connecticut, while Laura LeClaire, Hart's wronged wife, remained in New York, blissfully ignorant of her husband's unfaithfulness. A number of variety people, who at various times have been in Hart's employ can bear witness to many unpleasant little dramas that have been enacted in their presence, which did not redound to the credit of the promiscuous Jonah.

When Hart's first wife, Laura Le Claire, desired to secure a divorce from her disloyal consort, she retained Col. Spencer as her legal adviser. He in turn retained Abe Hummel (a skilful criminal lawyer who at one time was disbarred on account of an irregularity in his practice). Proofs of Hart's infidelity were intrusted to Hummel's care, but when required, the lawyer asserted they had been stolen from his office, and as the criminating documents could not be produced, Mrs. Hart's case for the time being remained at a standstill. She had no evidence to show that there had been a breach of faith on the part of Hummel, but the circumstances surrounding the disappearance or destruction of the papers were somewhat suspicious. Strange things had occurred, and Mrs. Hart's bitter experience had taught her the truth of the axiom that man is human, and human 'tis to err. In the interval that followed, Hart, on the strength of the testimony of his two near relatives, procured a separation from Laura Le Claire. He had not, however, escaped forever from the shackles of matrimony that he had found so ill-suited to his promiscuous taste. For various reasons best known to himself he again entered the holy state of wedlock.

This is the man who pulls the wires that control the puppets who weekly concoct the the scurrilism and blackguardism of the Dramatic News. This the history of the miscreant who directs the missiles hurled at the reputations of people the hem of whose garments his vile lips are not worthy to kiss. This the hound who is the power behind the throne—the man who employs a set of arrant rogues to throw the dirt he has the vileness but not the courage to handle himself.

Having shown to the public the Jonah in his true light, we turn to a few points concerning the members of the Dramatic News staff, beginning with

ARCHIBALD DOUGLASS GORDON.

This fellow has been one of the shining lights in the News establishment. For ingenuity in discovering salacious materials, and afterward converting them into merchandise for the sheet, he is only equaled by his pal and co-worker Richardson. He has been concerned in a number of questionable monetary matters, among which was the extraction of thirty-five dollars from Uncle Dick Hooley during the early part of last Summer, giving in exchange a note made payable at the office of a Coney Island newspaper, which, it happened, fell due six weeks after that sheet and the season had closed. The publication of this fact in the NEW YORK MIRROR, some time since, roused Archie's fears, but they took no further shape than exposing himself in a letter written to a prominent manager, in which he threatened to "make it hot" for him unless the story was retracted. Notwithstanding this terrible threat the story was not retracted, and Gordon crawled back into his shell.

Gordon had a wife. He sent her to Europe some time ago, and there has been no sign or word from her since her departure. Gordon does not pretend to account for Mrs. Gordon's disappearance, but is singularly reticent even to his most intimate cronies concerning the subject.

A few years ago he became intimately acquainted with the pretty daughter of a prominent citizen of Brooklyn, and it was rumored that he ruined socially the young woman's hopes. However that may be, it is an established fact that for weeks after a certain visit to the City of Churches (during which he called at the house of the young woman), he carried the imprint of the prominent citizen's boot-heel, and the evidence of hasty and unpremeditated flight down a pair of stone steps, on his person. Next on the list comes

LEANDER P. RICHARDSON.

This individual first came into notoriety through a "hair-breadth escape" (?) from a band of hostile Indians. It was ingeniously "worked" through the press that he had been killed and scalped. In the height of the "obituary excitement" he turned up alive and well. For a time, through this escapade, he enjoyed a little notoriety, but gradually sank back into obscurity until he became associated with Byrne.

Richardson is a weak and vacillating creature, whose literary talents have never yet been discovered, but who, during the period of Byrne's enforced retirement from the editorship of the News, was pushed forward as the figurehead of the editorial page of that paper. Richardson a short time ago was compelled by Sam Medill to sever his connection as correspondent of the Chicago Tribune on the strength of certain disclosures made on the heels of our publication of one of his "queer" speculations. Richardson mentally is less harmful than the rest, the experiment of creating him editor of the Dramatic News demonstrating, as an Hibernian would say, "the full depth of his shallowness." The fellow can probably write more senseless rot and twaddle in a given time than the most confirmed idiot (and there are several) connected with the New York press. His wild and delirious drivel furnishes an interesting insight into the workings of a weak and diseased intellect. In his own way Leander P. Richardson is useful in the News office, otherwise he would have been dropped long since.

KENWARD PHILP.

was for some time on the Dramatic News force, but not long ago he became troublesome. Philp had a disagreeable habit of borrowing money and making it payable at the office of his paper. When these applications were presented, there being no money in the establishment, Hart was called upon to make good the shortcomings of his servitor. This sort of thing became so frequent that the Jonah concluded to get rid of the annoyance. Although having acquired a peculiar aptness for getting into debt himself, he objected strenuously to his vandal giving scope to a penchant in that direction.

But how to get Philp out of the way?

Having conferred with Bryne, his stool-pigeon, and the then "sole and responsible," it was decided to raise a charitable subscription among Philp's creditors and acquaintances and send the nuisance abroad on the plea of his requiring a few months' respite from his arduous labors. But the "nuisance" was sharper than his employer supposed. He accepted the contributions sent to him, appointed a day on which to embark; but, though his friends gathered to witness his departure, Philp remained quietly away from the ship, did not sail and has not sailed, but with a low cunning peculiar to beings of his calibre, is living in ease upon the money donated to him.

AUGUSTUS HECKLER

is the reputed "publisher" and advertising agent of the News. His province it is to harass and bulldoze professional people into giving him an occasional "ad;" his efforts generally are unsuccessful, except when directed toward novices or women, who fall easy prey to his smooth-tongued persuasion. Heckler is the brother of two men who at one time were known as the terrors of the Seventh Ward. He prides himself on this connection, and shares their low modes of life, but he does not partake of their daredevil courage, a quality which it is alleged has brought one of the twain to the expedient of breaking stones at a resort up the Hudson River. The source from which Heckler derives his living is of a nature that will not bear close scrutiny from Howard Crosby's Society for the Prevention of Crime, or other avowed enemies of the social evil. Heckler is a low-bred cur who is beneath further comment. His looks and actions speak for themselves.

Many other things might be quoted to still further expose the material of which the News gang is composed, but we have cited sufficient to settle the convictions of any who may have doubted concerning it. We have shown that every person connected, editorially or otherwise, with the infamous publication has a grinning skeleton in his own closet.

THE USHER.

The man on the Galveston (Texas) News is utterly captivated by the charms of Fanny Davenport. He draws the following minute and graphic pen picture of the star:

"In figure, she is rather tall—what one might call statuesque. Her arms are long and shapely, and her hands and feet are such as to conform to the classical standard of beauty and elegance. Her face is charming. Her eyes are large and pleasant in expression; her forehead low, according to the classical models, mouth sweet and expressive, and has rather a large chin. In her nose and the carriage of her head there is plenty of character and determination. Her neck is not long and swan-like, but in complexion and conformation her neck and shoulders are thought to be the most beautiful of any actress on the stage. Her manner in private life is quite artless and unaffected. In the Winter of 1872, her second season at Daly's Theatre, New York City, her commanding figure, aside from the histrionic talents she possessed, compelled such admiration with the general public of New York that the reader may remember how the young men of that city used to carry around with them and glue into their watch cases the Rembrandt pictures of the 'divine Fanny.'"

George the Count Joannes is buried at last. It looked for a time as if the poor old man's body would have to depend for burial on the cold charity of the city authorities. And after all, the expenses were borne by members of the dramatic profession. It was a significant fact that, although Lester Wallack, Bartley Campbell, Miss Granger and other theatrical people helped defray the cost of the funeral, not a single lawyer's name appeared on the list of donors. And yet the exploits of the Count in his later days have been chiefly connected with displays of forensic eloquence. He had a far greater claim upon the charity of the legal than the dramatic profession. This is merely another instance of the generosity and large-heartedness of the followers of the stage. This is an example which the New York Bar Association should take to heart. Admitted the Count was often a source of annoyance and trouble in the various courts he frequented, but his bundles of affidavits and irrelevant documents were productive of merriment, scarcely ever of harm, and to a certain extent a prominent character so well known as George the Count Joannes deserved some remembrance from the profession with which his name has of late been so intimately connected.

Within the past few months I have seen a great deal of the Count, and although of late he had been greatly weakened in body, his mind retained its peculiarly bright faculties until a short time before he died. He was a scholar, conversant with several languages, well read in history, the drama and matters of the day. He wielded a ready pen, but he always managed to constitute himself the hero of his own writings. I remember meeting him the night before the Paul Jones centennial, an affair he projected and in which he took a great interest. After showing me with evident pride a facsimile flag of Jones' ship, bearing the legend, "Touch me, and I'll strike!" which he had made with his own hands, the Count said he was going down to French's Hotel in order to be near the City Hall to fire a salute of twenty-one guns at daybreak with his own hands. "With your own hands, Count?" I asked. "Suppose you should be killed by a premature discharge or the bursting of a cannon. Such things have happened." Drawing himself up to his full height, he delivered the words with tragic distinctness: "I could not die in a nobler way than in spreading the glory and honor of one of my country's patriots." And then he walked away. Poor old man! I hope his troubled brain is at rest now.

Louis Aldrich dropped in to see us the other day. His round face was wreathed in the happiest of smiles; good humor peeped out of his eyes and bubbled over in his rapid conversation. The cause was obvious when he took from his pocket a pile of thousand-dollar bonds and laid them on the table. "Part of my share of the profits of My Partner," he added in an explanatory sort of way. True enough, Louis Aldrich and Charles Parsloe have divided altogether between them nearly $19,000 during the twelve weeks they have been doing the piece this season. Aldrich is delighted with his company; says there hasn't been even a ghost of a dissension since they started out; everybody pulls together and with a will.

The other day I was taking lunch in the cafe of the Union Square Hotel, when a prominent gentleman—a publisher of plays—sitting at the next table, whispered a few words to a waiter, who nodded knowingly, and returned with a paper closely folded up. The publisher of plays unrolled it and hastily turned it inside out, that the heading should not be seen. He was not quick enough, however, for the movement displayed the indistinct blotch of printers' ink labelled Charles A. Stevenson, that occupied last week the first page of the Dramatic News. This aversion to be seen even glancing over a copy of the paper that has been for several years a crying disgrace to legitimate dramatic journalism aptly illustrates the opinion in which it is held by all respectable people.

This feeling against the sheet extends outside the limits of theatrical circles into the small portion of fashionable society to which its baleful existence is known. New Year's night a certain lady, who moves in the select and exclusive coterie of Manhattan upper-tendom, expressed her opinion concerning the publication in question very freely. "I have seen several copies of the News, and in each have found indecencies and foul scurrility that should merit the condemnation of all respecters of public morals. I would not permit my daughters to peruse its infamous columns. I have wondered often that Anthony Comstock has not enjoined the publication of such a disreputable sheet." Her words are echoed on every hand.

Bartley Campbell did a kind act the other day that should be recorded. For some months he had owed salaries to the chorus of a Pinafore company that he had taken out for what proved to be a short and disastrous season. Those were the days in which the work of the leading American dramatist was not appreciated, and his bank-account did not register as snug an amount on the right side of the page as it does at the present moment. Christmas Day every member of the chorus received his or her salary in full, accompanied by a handsome present. Bartley's sudden success has not turned his head one whit, and his heart remains firm fixed in the right place.

THE WEEK AT THE THEATRES.

The week has begun with a boom. Universally large houses were the rule Monday night, and the impetus extends over into the suburbs. While nothing strictly new was brought out, important changes of bill were made at half-a-dozen of the principal theatres, and things look bright for the current week as well as next. Managers feel happy in consequence.

Last Wednesday night a large and elegant audience gathered to witness the production of the much-talked-of and long-expected Pirates of Penzance, by Messrs. Gilbert and Sullivan.

The salient features of the plot we gave in detail last week, and a repetition would now be unnecessary. The music is in Arthur Sullivan's best vein, and many of the numbers are worthy of a grand opera setting. The choruses are bright and sparkling, and many of the airs—notably the Constable's lay and the "patter song"—will become as popular as any of the melodies from Pinafore. The Pirates of Penzance, by the way, bears a striking resemblance, so far as Gilbert's part of the work is concerned, to the former opera. But then there is a similarity of necessity between all of this librettist's productions, because of the singularity of his distinctive fund of humor. Gilbert's effects are brought about in a manner that may be aptly termed sui generis; incongruities and absurd situations are treated by him as nobody else would. His satire and wit is keen and to the point, yet it is masked beneath an outward semblance of earnestness and seriousness that is irresistibly funny.

The Pirates is a very praiseworthy work, both musically and dramatically, and, judging from the enthusiastic reception awarded it, is booked for a run.

In the direction of the stage and orchestra the ability of the author and composer is everywhere evident. Gilbert's quaint creation is illustrated by the company just as Gilbert conceived it, and the thorough harmony and evenness of execution on the part of the musicians showed conclusive evidence of the benefit of Sullivan's personal supervision and conducting.

The cast, in some respects a strong one, is in spots weak and inefficient. Mr. Clarke, otherwise Signor Brocolini, sang the pirate chief, Richard, vigorously, although the acting requirements of the character are beyond his grasp. Samuel, the lieutenant, in the hands of Furneaux Cook, was very well done. Hugh Talbot, as Frederic, the pirate apprentice, with an abnormally developed sense of Duty, was not so successful. The gentleman has a weak, uncertain voice, of nasal quality and limited volume, and labored under the disadvantage of not knowing his lines. Mr. Talbot, like a great many other tenors recalled to mind, has an effeminate bearing and a simpering manner, that no doubt would be charming in a young miss fresh from the confines of a select boarding-school, but on the stage they are loathsome and disgusting. The artistic success of the evening was J. H. Ryley's Major-General Stanley, an army counterpart of the famous Sir Joseph Porter. His performance was a very clever study, and though his singing qualities are not particularly good, this lack was lost sight of in the general excellence of his acting. Blanche Roosevelt, as the General's daughter, sang correctly, and if she could overcome a certain awkwardness of action that seems constantly present, would be pleasing. The remaining ladies did what little they might with the opportunities their minor parts afforded them, and shared in the effect of what was an exceptionally smooth rendition of a new opera.

The authors were called before the curtain at the close of the first and second acts, but did not gratify the expectations of those who anticipated speeches from the collaborateurs.

The ruined chapel in the second act reflects credit upon the skill of the artist, J. A. Thompson. It produces a very pretty effect.

The Pirates will probably enjoy a long life of popular favor, but it will not approach the success attained by its predecessor.

A comic opera by J. S. Crossy, entitled F. L. G. (First Life Guards at Brighton), was produced at the Broadway Opera House Monday night, before a good-sized audience that contained a fair sprinkling of musical and professional people. Owing to a delay in setting the stage, the curtain did not rise until after half-past eight.

The libretto is weak and is the means of introducing a number of venerable and musty stage characters whose every outline is familiar to the average theatre-goer. The music is simple, there being no attempt on the part of the composer at ambitious flights or intricate orchestration; many of the melodies are pretty and contain a certain amount of sparkle that is quite pleasing. There is some excellent material in Mr. Crossy's company, and F. L. G. serves to introduce a number of very clever people. Florence Ellis (whose singing as the Little Duke at Booth's last season won for her here instant recognition) gave a charming performance of Lillie Gooding. Her voice and method have been improved since she went to Philadelphia. Laura Joyce and Elma Delaro were respectively pleasing in parts that admitted of little display in acting.

F. L. G. is not a success, notwithstanding its sixty nights' run in Philadelphia, and Mr. Crossy's organization is too good to waste upon such a conglomeration of nonsense and twaddle. It is understood the company have Madame Angot and a number of other established light operas in its repertoire which are worthy of the artists' abilities. The management will do well to substitute one of these at once.

Rice's company in Evangeline was greeted by a full house at the Standard Monday night. The vitality of the extravaganza is something wonderful, considering the length of time it has been before the public. Some of the old, pointless puns and gags have been eradicated only to be replaced by new puns and gags just as witless and just as inane as their predecessors. The music is as catching and pretty as ever, but even catching and pretty music, after constant repetition, becomes painfully wearisome. Even the Lone Fisherman, with all his eccentricities and "originally original originalities," palls upon the taste. When it is all over the question arises, what is there in Evangeline that should ever have gained for it the amount of public favor it has enjoyed?

Mr. Rice's company remains in many respects the same as when it last visited New York, but a number of changes have been made that are not for the better. Louise Searle is a poor substitute for Lizzie Webster, the last Gabriel seen here, and Rose Dana, a new face, was not able to fill even the small requirements of the attendant Eulalie. Richard Golden's pedal abilities made him peculiarly fitted to play the exacting part of the hind legs of the heifer in former productions of the extravaganza, but having few opportunities as Le Blanc to display his Terpsichorean skill, his talents were swallowed up in the hollow mockery of his uncomfortable situation. Harry Hunter's quaint conception of the Lone Fisherman and George Fortescue's Catherine created considerable amusement. Verona Jarbeau wore several inappropriate costumes as Evangeline, and received four or five baskets of flowers. The scenery was fresh and pretty.

The second of the series of revivals of standard comedies was given Monday night by Mr. Wallack and his company, the bill consisting of Sardou's exquisite work, A Scrap of Paper. Mr. Wallack's Prosper Couramont is a finished and beautifully rounded impersonation that is so well known that it requires no special mention. The remaining characters were cast to the full strength of Wallack's excellent stock company, and the scenery and appointments are in keeping with the usual high standard of this house. Next week London Assurance.

A fair-sized audience assembled to witness the return of McKee Rankin and Kitty Blanchard with their Danites. Joaquin Miller's drama compares unfavorably with Bartley Campbell's My Partner, and after the production of the latter piece it will never again attain the popularity it has hitherto enjoyed. Kitty Blanchard has grown too stout to assume male attire, and her obesity, aside from the unusual badness of the company Rankin has gathered about him, were the only remarkable features of Monday night's performance.

The Galley Slave was transferred from Haverly's to Niblo's Monday night, and opened to a large audience. The house is rather large for the production of a piece of this description, which contains some subtle and delicate points, but Miss Granger and Signora Majeroni, together with Frank Evans and J. J. Sullivan, succeeded in winning deserved applause from the enthusiastic spectators. The balance of the cast is the same as at Haverly's.

John P. Smith's Tourists in their Pullman Car turned up Monday at Haverly's. Their reappearance was welcomed by an audience that completely filled the auditorium. The entertainment is just as absurd, just as devoid of plot and coherency, but just as productive of laughter as ever. The favorite songs and dances were vigorously and persistently encored, and it was a late hour when the curtain dropped on the last act of one of the most amusing entertainments born of this season.

Tony Pastor begins the New Year with a double company. Lina Tettenborn, supported by Mose Flake and members of Mr. Pastor's stock company, presents her drama, Tina, the Milk Vender, in a very satisfactory manner. Earlier in the evening, the Four St. Felix Sisters do a neat act, and are followed by Sheehan and Jones, Till's Marionettes, Bonnie Runnells, Harry Woodson, Mlle. Baretta, Williams and Pickert, and the Three Rankins. Mrs. Driscoll's Party is still being played with great success.

There is little new to report of the doings at the Comique. Suffice it to say that the Mulligan Guard's Christmas is still running to good business. The olio has been almost done away with to make room for the principal attraction of the programme. Manager John Cannon's genial face is missed at the window. He is struggling with his old enemy, the rheumatism. The old gentleman, Mr. Hart, is in his place.

The Arabian Night continues at Daly's. A Royal Middy is in active preparation.—French Flats is drawing well, but will be withdrawn next week, when Edgar Fawcett's A False Friend will be produced.—Uncle Tom's Cabin remains the attraction at the Aquarium.

CERTAINLY—Lexington (Ky.) Transcript: "The NEW YORK MIRROR * * * is undoubtedly the best dramatic review published in the United States, * * * is full of interesting matter, and contains carefully prepared criticisms on all new productions and artists."

BARNES—This seems to be a good season for American dramatists. Elliott Barnes, author of Only a Farmer's Daughter, cleared over $15,000 last month—not on his plays, but in speculation in "Erie." Still he is not happy, and intends to try and lose it all by taking a company "on the road" next season. Such is life.

MAGNUS—Under the name of Young, Julian Magnus is traveling with the Florences. Our Chicago correspondent speaks of him as "a handsome man, with an easy and gentlemanly manner." We never suspected anything else of Mr. Magnus.

FROHMAN—Col. Haverly lost a valuable lieutenant when Dan Frohman left him. But Haverly wouldn't stand in the way of the young man rising, and so Dan became the generalissimo of the Madison Square Theatre. He carries ability and industry into the position.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

present day it sounds strange to hear of the persistent opposition which resisted Beethoven and the scorn which saluted the inspiration of Rossini. Yet nothing is more probable than that a new Beethoven and a new Rossini—men as original and individual—would be rejected to-morrow. To-day the men who sneer at these writers are sneering at Verdi, an inferior genius, certainly, but still a writer who has the poetic gift of melody. Listen to Aida, for instance. The public judges with its ears, and not according to critical canons. Without taking a despondent view, one is, however, forced to confess that, as regards singers, the present condition of opera is far from hopeful. We have here some great artists, but the breaches of time are becoming noticeable, and the young aspirants promise little. We cannot see the prospect of a return of that splendid epoch when La Grange, Phillips, Badiali, Susini, Laborde, Stigelli, Gazzaniga and Medori held their audiences under a spell; nor, indeed, of that epoch less removed, when Lucca, Nilsson, Kellogg, Maurel, Campanini and Nannetti made their season triumphant.

At the Howard Athenæum, everything new is announced for this week. The chief feature of the entertainment will be a new sensational drama by Mr. Stout, entitled Garrick on Shannon. In the olio will appear Tom Sayers, Awota Katsnoshin, the French Twin Sisters, Bob Slaven, Minnie Chapin and others. The popular Donahue Coterie is retained for another week, and numerous other attractions. Business is always good at this house, so there is nothing new to be written, as Mr. Hart is ever awake to the wants of his patrons.

The Boylston Museum has reduced the price of admission to ten cents, but announces an excellent entertainment, in which Laura Bennett, Capitolo Forrest, J. D. Roome, Favor and Shields, W. C. Cameron, Lillie Wood, W. J. Stanton, Emma Marsden, Fred Warren, Annie Livingstone, Spray Arlington, Tony Williams, Myrtie Inglee, Grace Jackson, etc. Each performance concludes with The Belle of Beacon Hill.

There is no announcement made by the Novelty Theatre. There has been some misunderstanding between the Directors and Manager Butler, but it is hoped that this beautiful and cosey theatre will shortly be reopened, as the south part of the city is in want of a place of amusement like the Novelty, and a good business can be done with a liberal management and a good performance.

Regarding the death of Count Joannes, the local papers have made a mistake in the year of the Count's advent in Boston. For many years George Jones was forgotten, until he came to Boston in the fall of 1859, and appeared at the Tremont Temple in a recital of his travels and "what he saw in France. His next public appearance was at the Howard Athenæum in 1860, where he gave a very fair performance of Hamlet, with the late Charlotte Crompton as the Queen (the best that ever trod the boards); Josephine Orton as Ophelia, J. Hardenberg as the King, Hanchett as the Ghost, S. Aiken as Laertes. Dropping the sock and buskin, FAIR Count "took up the law," and hung out FA[illegible] as attorney and counsellor, having his office in Tremont street. During his short career as a lawyer he was principally occupied in bringing suits where he himself figured as "plaintiff," until at last a prominent lawyer of this city had the Count indicted before the Boston courts as a common barrator, which is punishable by fine and imprisonment, but through the influence of several gentlemen who interceded in his behalf, the action was discontinued on condition that the Count should leave the city, which, under the circumstances, he was quite willing to do. Mrs. Melinda Jones, the first wife of the Count, was a prominent actress at the Howard Athenæum, and last appeared here at the old Globe Theatre. Avonia Bonney, the prima-donna, is a granddaughter of the Count, and is meeting with success in Italy. De mortuis nil nisi bonum.

Little Corinne, the "great" little Buttercup, gave a reception at her mother's residence on New Year's Day. Corinne starts out at the head of a co. in Cinderella. I witnessed a private rehearsal of the piece, and I can only give words of praise to the performers and performance.

SPRINGFIELD.

Sprague's Georgia Minstrels 30th, to light house. They gave a very good show, and can count on a full house when they return. Mary Anderson 6th is assured of a large house, as nearly all the seats are sold. Den Thompson, 9th; Clinton Hall's Strategists, 19th; Abbey & Hickey's Humpty Dumpty, 24th; Richmond & Von Boyle comb., 26th. The Theatre Comique opens this week with a new troupe, under the management of Harry Woods. Co. consists of Minnie and Harry Woods, Ida Siddons, W. H. Arnold, Fanny English, May Livingston, Maggie Chrystie, Joe Creamer, Frank Livingston and Ned West.

SALEM.

Mechanic Hall: Local Manager Moulton played the Boston Theatre co. in Drink Jan. 2, to good business. Moulton's local Humpty Dumpty party gives an entertainment here 7th, before starting on a New England tour. Eddie P. Smith, who sprang into notice as an excellent Deadeye in Moulton's Pinafore co, goes as the Clown. He will do well I know. Bloodgood's Minstrels are billed for the 8th, and Abbey's Humpty Dumpty party for the 17th. Manager Moulton is interested in the latter.

GLOUCESTER.

The Corinne Opera co. (juveniles) in The Magic Slipper comes 5th. Harry Bloodgood's new minstrel co. 13th and 14th; Pat Rooney 27th; John S. Moulton's Humpty Dumpty co. soon. George H. Peabody will bring an English Opera co. here in a few days. The NEW YORK MIRROR can always be found at Procter's, 110 Main street.

LOWELL.

Music Hall: 26th, Harry Bloodgood's Minstrels, to a good house. Bob Tyrrell received a hearty welcome and was recalled three times. It would pay Bloodgood to leave the bass drum out of his orchestra, as it overpowers the whole show. The city is heavily billed for Victoria Loftus' Mastodons Jan. 2.

HAVERHILL.

The Boston Pleasure Party on the 3d, in Lucifer Matches, 14th, the Pi Etas (Harvard) will appear in Chums and Fra Diavolo.

LYNN.

Music Hall: The Boston Theatre co. did a good business here 29th. Drink was played. Abbey's Humpty Dumpty party is announced for 20th.

FITCHBURG.

California Minstrels, with Cool Burgess, 27th. Good show, good business. Baird's New Orleans Minstrels Jan. 10.

New Jersey.

NEWARK.

Grand Opera House: At New Year's Day matinee Freaks was played to a delighted audience by the Criterion Comedy co. In the evening Our Daughters was given. The co. is an excellent one. F. F. Mackay's Jacob Van Dale is an admirable piece of acting, quiet and effective; not a word he utters is lost to the audience, although at times he speaks in so mild a tone that the auditor is surprised that he does catch every syllable so distinctly. No trace of Mackay is in it, and only Jacob Van Dale is remembered as an old admired acquaintance. Miss Sylvester, who played Theolinda Goldbun in Freaks and Rose Van Dale in Our Daughters, is a versatile and good actress. There seems to have been a misunderstanding as regards the Alice Oates co. The agent, Charley Melville, applied for a date, and it was understood by Manager Gray that the 6th of January was accepted, but THE MIRROR of last week showed them to be billed elsewhere. It is probable that some trouble will grow out of the mistake, or whatever it is, as the house was held for them.

Newark Opera House: Gus Phillips in Under the Gaslight played to crowded houses on New Year's Day and evening, and good business Friday and Saturday. The play abounds in gags and is much altered from the original, but the audiences went into raptures over it. It was the P. C. for a holiday crowd. Clinton Hall's Strategists 6th and 7th.

Waldmann's: 5th, and week, the Bent Bent Bros., Archie White and Annie Leslie, DeWitt Cooke, Mlle. Etta, Ella Esmond, Ashton and Geyer, Haly and Hardy. Dramatic co. in sensational play, The Dead Heart.

JERSEY CITY.

The Mastodon Minstrels played three nights last week to the largest business of the season. Their performance gave universal satisfaction, and it is hoped they will visit our city again shortly. Last night the New York Criterion Comedy co. opened in Our Daughters to a fair-sized house. This is one of the most complete comedy organizations on the road. Mr. Mackay's performance of the retired gardner, Jacob Van Dale, is one of the most finished and beautifully rounded bits of acting I have ever witnessed. Thursday the Strategists begin a three nights' engagement.

PATERSON.

New Year's Day, matinee and evening, the management of Grand Opera House, New York, produced La Tour de Nesle, the leading roles being played by J. B. Studley and Alice Gray. In the evening the house was filled. The farce preceding the play was well received. The Criterion co. is billed for 3d; Strategists for 5th. Barlow, Wilson, Primrose & West's Minstrels are expected the 10th. Our Girls will be given on the 20th by Col. Sinn's Brooklyn co.

TRENTON.

Taylor Opera House: Clarke's Union Square Comedy co. appeared New Year's evening and gave The Colleen Bawn. The audience, considering the reputation the co. has here, was large. Alice Oates Comic Opera co. 5th.

Maine.

BIDDEFORD.

Pat Rooney changed date to 30th. Coming: Harry Bloodgood's Minstrels, 6th; Alice Oates' Opera co., 31st.

New Hampshire.

CONCORD.

White's Opera House: Harry Bloodgood's Minstrels appeared to good business, 29th. Mr. Bloodgood was suffering from a severe cold, which prevented his "keeping his end up" in the first part, but he made amends by a skillful representation of an aged darkey in a sketch of Southern life, later in the evening. One of the best features of the entertainment is the act of Liston, who performs upon common flowerpots, dishes, bars of steel, blocks of wood, all the popular music of the day. Harry Blaisdell received a handsome offer to become the musical director of this party, but objects to corking his face.

MANCHESTER.

Smyth's Opera House: Bloodgood's Minstrels gave a good entertainment 27th, to a fair house. The Planets made a big hit in their burlesque circus. The New Orleans Minstrels gave an excellent performance Jan. 1 to a good house. The Louisiana Jubilee Singers gave a concert at Music Hall 28th, to a big house. Nothing billed for next week.

PORTSMOUTH.

Harry Bloodgood Minstrels to $380 30th, and gave a good show, the Four Planets being especially commendable. Jan. 27, Pat Rooney's comb.; 29th, Alice Oates Opera co.

Pennsylvania.

PHILADELPHIA.

Walnut: A full house greeted Neil Burgess as Widow Bedott Monday. 12th, Enchantment, for three weeks.

Arch: Gus Phillips (known as Oofty Gooft) opened Monday, for one week, as Snorkey in Under the Gaslight. New and handsome scenery has been expressly prepared for this piece. 12th, Will Gillette in The Professor.

Broad: Mr. Sothern entered upon the second and last week of his engagement on Monday night, and will appear in The Crushed Tragedian, Sam, Dundreary Married and Settled, and David Garrick throughout the week. Last week he drew crowded houses, and will fill the house at each of his final performances. 12th, Barney Macauley.

Chestnut: Dr. Clyde has proven so great a success that it will be repeated until the 19th inst., when Hamlet will be produced.

Park: Lawrence Barrett commences on Monday a week's engagement as Master Yorick in the new comedy, Yorick's Love. He has an excellent support, and the scenery and stage settings are new and attractive. This theatre, since Lotta closed, has been doing poor business.

Wood's: Florence Richmond appears in the drama Led Astray every evening this week. At matinees Enock Arden is performed.

New National: Harley Merry's comb. produce The Argonauts of '49; or, the Idyl of Welcome Canyon, this week, for which magnificent scenery covering 30,000 square feet of canvas has been prepared.

Academy: 8th, 9th and 10th, a novel entertainment, entitled Frog Opera, will be given for the benefit of the Women's Branch of the Society for the Prevention of Cruelty to Animals.

Eleventh Street Opera House: Owing to the thousands turned away last week, no new attractions are offered for present week. Grand Central: New faces—Georgie and Jen Powers, Mary E. Rice, Mollie Nichols, J. G. Whitfield, Devlin and Tracy, Crossley and Elder. Excellent business. Standard: Edward Leopold, Charles Marrittius, Charles Waterfield, Nellie Thorne and May Raymond are new. Miller's: Three Nondescripts, Cereni, Leslie and Byrnes; Morello Bros., Fletcher and Lynch, Charley Reynolds, Roselle and Millie Gale are new. Good business. Alhambra: New arrivals—Hines and Blossom, Billy Loring, Daisy Remington, May Arnott, Brennans, Capt. George Laible, Millie Russellie and Alice Martyne.

Items: On New Year's Day Gus Williams presented each attache of the Park, about forty in number, with a pocketbook containing a gold dollar, and in return received from them a handsome gold ring.—Feb. 2, Mr. Goodwin assumes management of the Park, opening with Minnie Palmer's Boarding-School.—Dora Goldthwaite, on account of a disagreement with the stage manager as to the business of the role of Ophelia, severed her connection with the Chestnut.—The Boston Theatre co. is to play Drink at the Walnut.—Albert Brooks, a well-known circus rider, died in this city last week.—In all probability the Chestnut co. will appear at Haverly's Brooklyn Theatre in Dr. Clyde, after the 19th inst.

PITTSBURG.

Opera House: Annie Pixley in M'liss closed 3d. During the engagement—six nights and two matinees—the business done was good. The success of the play is evidently due to the performance of Miss Pixley as M'liss. She infuses the part with that vivaciousness characteristic of the Lotta school of acting. As a contribution to literature, the play will hardly rank above mediocrity. 5th, Weathersby-Goodwin Frolques in Hobbies, and possibly their new play, Ourselves. 12th, Mrs. G. C. Howard's Uncle Tom party; 19th, Minnie Palmer's Boarding-School; 26th, Lotta.

Library Hall: During the early part of past week an amateur Pinafore party succeeded in making a failure. 2d and 3d, Remenyi played to poor business.

Williams' Academy: Large business during the past week. New faces for 5th: W. Courtright, Charles Diamond, Kearney and Powers, Campbell McIntyre, Ward and Heywood, Charles Fostelle and the Lillie Hall Burlesque troupe and Lottie Roussella Minstrels. Continuing: Harry Shay, T. F. Thomas, Ed Neery. Trimble's Standard: Appearing 5th, Wilton Sisters, Aggie Clifton, Bhraman Brothers, Max Arnott, and John and Della Sheppard. Continuing: Fanchon Folly troupe. Business good. Concert Garden: Made good opening Dec. 29. Business during the week large. Opening 5th: Harry and Nellie Edwards, Minnie Rainforth and Ned Campbell, George and Mary Nelson. Continuing: James and Katie Edwards, E. C. Smith, May Vernon, Sheridan and Reilly, and Charles Benedict. The situation of the house is good, and success may attend Mr. Vierheller's venture.

Items: The Elks hold a social session tonight (5th).—John T. Raymond is due at the Opera House Feb. 9.—New Year's morning Annie Pixley was presented by the members of the M'liss party with a handsome locket and chain.—Galley Slave, My Partner, Denman Thompson and Joe Emmet are among the attractions yet to appear at the Opera House.—John Williams, the Lancashire lad, was sufficiently recovered to leave the city 28th.—Harry Williams organized and is the proprietor of the Lillie Hall Burlesque troupe and Lottie Roussella Minstrels.—The patrons of W. W. Edgar, No. 75 Fifth avenue, will find the NEW YORK MIRROR on his stand next week.

BRADFORD.

Opera House: The Big Four Minstrels gave two performances Christmas Day. The receipts at the evening entertainment amounted to about $700. The Dillon-Blaisdell comb., booked here for Jan. 16, has cancelled all of its Oil Circuit dates. Gotthold's Octoroon comb. is booked for Feb. 2; Adah Richmond for the 9th. Kate Claxton will give two performances 10th, appearing at the matinee in Double Marriage, and in the evening in The Two Orphans.

Theatre Comique: Departures 3d—Wingfield and Gregory and the Virginia Trio, Welsh, Turner and Harris, to New York; Martell Brothers, to Chicago. New people 5th: the Dutch Mendels, Harry and Leona; Raymond and Murphy, Irish bix.; Lynn Sisters, serio-comic; Nellie Bland, balladist; Pell and Lewis, black face specialties; Shirley and Byrne, musical mokes. Charlie McDonald, business manager, took a matinee benefit 3d, which panned out well.

Academy: Kelly & Haley's comb. has been re-engaged. Business during the holidays was poor. New people announced for 5th: Mme. Bernard and Julian Bernard, society sketches; Mullaly and Fenton, Irish song-and-dance; Bell Vercall, balladist; Miss Neil Chapman, serio-comic. The comb. closes the 10th, and opens in Pittsburg 12th.

LANCASTER.

Girofle-Girofla by the Oates Opera co. 31st drew well. The co. is a strong one, and Alice did some fine acting. Zanfretta's Pantomime and Specialty co. had a good house 1st. The Ski-hi band is a novelty, and novelties are scarce. 3d, Rial & Draper's Uncle Tom gives matinee and evening performance. 5th, Kate Claxton, supported by Charles Stevenson, in The Double Marriage. 6th, a co., consisting of the Kernells, Watson and Ellis, Thatcher and Hume, and others, will give a variety entertainment.

READING.

Academy: 2d, Alice Oates, under management of Sam T. Jack, gave Little Duke to a very large and well-pleased audience. Jan. 8, Watson, Ellis and Kernell's Variety co.; 12th, Oofty Gooft; 14th, Argonauts of '49; 16th, Milton Nobles in Phœnix; 23d, The Commercial Travelers. Opera House: 31st, Ward's Danite co. gave The Danites to a large house, and repeated the same to fair business on New Year's night. Jan. 6, Rial & Draper's Uncle Tom's Cabin co.

WILKESBARRE.

There appears to be a mania among managers of late to change dates. John T. Raymond will not be here until Feb. 17, in place of Jan. 17, and Watson, Ellis and Kernell Bros. changed from Jan. 12 to 10th. Booked: Gotthold's Octoroon co. 15th; the Commercial Travelers comb., 24th; Lotta, Feb. 3.

DANVILLE.

Opera House: Changed hands on the 1st. Hereafter all business will be transacted by Frank Angle, Opera Block. Zanfretta's Specialty comb. gave a good show 30th, to slim house. They report business bad. Booked: Watson and Ellis, 14th; Oofty Gooft, 22d.

POTTSVILLE.

Academy of Music: 26th, Robson and Crane as the Two Dromios. Excellent show and large biz. 30th, Alice Oates' Opera co., to a packed house; entertainment first-class. Milton Nobles will be the next attraction, in his celebrated play, The Phœnix.

WILLIAMSPORT.

Academy: 29th, Zanfretta's Pantomime co. to a slim house; performance good. Jan. 2, Richmond and Von Boyle in Our Candidate, to a good house; audience delighted.

MAHANOY CITY.

City Hall: The following are billed: Lew Simmons' Minstrels, Jan. 3; Uncle Tom's Cabin, 9th (too much Uncle Tom of late); Tennessee Jubilee Singers, 14th.

Delaware.

WILMINGTON.

Jan. 1, Alice Oates in Le Petit Duc, to good business. 5th, Watson, Ellis & Kernell's Star troupe. The variety theatre here has ceased to exist, the building having been transformed into a church.

Maryland.

BALTIMORE.

Holliday: Evangeline has drawn very large audiences. Dora Wiley has quite a pretty voice, but was suffering with a bad cold the greater part of the week, and at some of the performances was not able to sing at all. Louise Searle sang and acted in a very pleasing manner. Harry Hunter was, as ever, all that could be desired as the Lone Fisherman. All the others good. This week, Lotta in The Little Duke and Musette.

Ford's: The Gotthold comb. appeared in The Octoroon. J. N. Gotthold as Scudder, Frank Losee as McCloskey, and Charles Mason as Wah-no-tee were all good in their respective parts. Leslie Edmunds gave a very satisfactory rendering of George Peyton. He is a Baltimorean, and shows marked improvement since he was here last. Florence Elmore as Zoe, Rena Maeder as Dora Sunnyside, and balance of co. excellent. This week, Kiralfy's Black Crook.

Academy: 8th, Sullivan's Welcome Concert. 12th, Strakosch Opera co.

Maryland Institute: Uncle Tom's Cabin still continues to draw large audiences.

Central: Business first rate. Bill for this week includes the Grimaldi Zeltner and Crisdie Pantomime Troupe, Williams, Edwards, Miles and Daly, Minnie Gough. Fritz and Robinson, Kitty Sharpe, McGreer, Hughes, Perry and Curdy and Will H. Bent in the drama, False Colors. Front: Business excellent. This week, Kit Carson, Jr. in The Maniac Hunter. Yank Adams, Geyer and Mackie and others.

District of Columbia.

WASHINGTON.

National Theatre: Kate Claxton, Charles A. Stevenson and their excellent co. gave The Double Marriage first half of last week, and Two Orphans the remainder, to fair houses. Maggie Cone, as Rose, in Double Marriage, and Marianne in Two Orphans, won many admirers. Mrs. Louisa Eldridge was the Frochard. Strakosch Grand Italian Opera this week. To-night, Mlle. La Blanche as Elvira in I Puritani. Sothern 12th; Lotta 19th.

Ford's: On the Pacific; or, The Two Innocents, a melange of songs from Pinatore, Fatinitza, Little Duke, Electric Light, etc., was well put upon the boards last week, and drew very good houses. This week, Gotthold's Octoroon comb. Our Candidate 12th.

Theatre Comique: Attractions announced are: Quilter and Goldrich, the Daytons, the Burgesses, Harry McAvoy, Emma Rogers, Lizzie Aldine, Miss Eva Sinclair, the La Rues, Myles Morris and La Belle Pauline. The departures are J. W. Ransone, Emma True, and Conway and Farrell, to Philadelphia.

Virginia.

RICHMOND.

Theatre: Closed last week. John McCullough opens 7th in Virginius; 8th, Othello; 9th, Richelieu; 10th, matinee, Julius Cæsar; evening, The Gladiator. The following attractions are booked: Barney Macauley, 12th and 13th; Jos. Jefferson, 14th; Bowers-Thompson comb., 15th, 16th and 17th; Fanny Davenport, 19th, 20th, 21st and 22d; Tony Denier's Humpty Dumpty troupe, 23d and 24th; Buffalo Bill comb., 26th and 27th; Rice's Evangeline troupe 28th, four nights.

North Carolina.

CHARLOTTE.

Louise Pomeroy and co. gave three performances in our Opera House 31st and Jan. 1, with New Year's matinee, appearing in The Adirondacks, Lady of Lyons and Macbeth. Big business, and it pleases me to state that she succeeded in adding many new admirers to her already large list. Barney Macauley Jan. 9 and 10; Bowers-Thompson comb. in Lady Jane Gray 13th.

South Carolina.

CHARLESTON.

Sorderer & Ball's Art Exposition, the finest in America, played all last week and three nights this week, to very light business. 5th and 6th, Barney Macauley. Balance of week, Bowers-Thompson comb. 12th and 13th, Tony Denier's Humpty Dumpty. Balance of week, McCullough in his standard plays. Why is it the "d. n." cannot give us some fresh news from Charleston? All they have is past and gone, and is decidedly "stale, flat," etc. Katie Putnam cancelled, as usual. Louise Brickess Pomeroy passed by without even cancelling. A Leake somewhere. Max Strakosch failed to come, owing, I suppose, to a little success in New Orleans. So they go—like the wind, "where it listeth."

COLUMBIA.

Opera House: Agnes Herndon to good houses, 29th and 30th. Support very good. Route: Greenville, S. C., Dec. 31, Jan. 1; Athens, Ga., 2d and 3d; Augusta, 5th, 6th, Savannah, 7th, 8th; Macon, 9th, 10th; Columbus, Ga., 12th, 13th; Griffin, 14th, and Atlanta, 15th.

Georgia.

ATLANTA.

De Give's: Bessie Darling opened Christmas in The Hunchback for three nights and matinee, followed by Bowers-Thompson comb. 31st in Lady Jane Gray, to large audience. Jan. 1, will be presented Court and Stage, Lady Jane Gray for matinee. John McCullough, Tony Denier's Humpty Dumpty and Buffalo Bill comb. will be here shortly.

COLUMBUS.

Bessie Darling as Julia in The Hunchback 30th, in Springer's Opera House, to a very fair attendance. The support is far above the average, and the star had several recalls. 31st, she was greeted by a large audience, to witness her Lady Macbeth. Coming: Buffalo Bill, John McCullough and Humpty Dumpty.

SAVANNAH.

Barney Macauley was greeted with a fine and intelligent audience 2d, matinee, and evening, 3d, ditto.

ROME.

Kate Thayer Concert co. Jan. 1. Performance excellent.

Alabama.

MOBILE.

Bowers-Thompson closed to good business in Court and Stage on Saturday night last. 29th, Buffalo Bill, to a big house (over 1,100 people, I learned) in Knight of the Plains. 30th, another good house for May Cody. The shooting and the donkey made the biggest hit, the party being only medium, but sure to draw always. Wednesday, 31st, was "Cowbellion night" at the theatre, a mystic krewe having a ball and tableaux there every year. Buffalo Bill went to Montgomery, two nights; Augusta, 5th, and Atlanta, 6th and 7th. To-night, 2d, Tony Denier's Humpty Dumpty, to one of the biggest houses of the season. They give matinee and night performance Saturday, and then to Montgomery, two nights; Columbus, 7th; Atlanta, 8th and 9th. John T. Raymond here Jan. 6th in Wolfert's Roost and Sellers, followed by Bessie Darling 8th, three nights and Saturday matinee in Honeymoon, Lady of Lyons and Macbeth. Fanny Davenport, the 12th.

Louisiana.

NEW ORLEANS.

Jan. 3.—Strakosch closed his operatic season at the French Opera House 2d, with a matinee at fifty cents admission. Of course the theatre was filled. The opera season was a success, though I don't suppose Strakosch made much money. Salsbury's Troubadours at the Academy this week are playing to fine business. Raymond at the Varieties is also playing to good business. Next week we are to have at the Academy Fanny Davenport. Her engagement is for two weeks, opening with Pique, and presenting her full repertoire of plays during the engagement. The co. is said to be good, and fine business is anticipated. Maurice Grau's French Opera co. commences a four weeks' engagement at the Varieties 7th. He announces an increase in prices, which will be the rock upon which he will split. Strakosch saw this and wisely reduced in time to save his season. Marcus Mayer, representative of Fanny Davenport, has been in town about a week. Marcus is popular in New Orleans. It is reported that the old Globe (Dutch) Theatre is leased by a Cincinnati lager-beer show manager, who wants to initiate our young men into the mysteries of the wine-room. New Orleans is about the only city in the country in which this peculiar class of amusement does not flourish. Perhaps the Cincinnati man may be successful, but I doubt it. Nothing announced for the St. Charles Theatre. Salsbury Troubadours go through Texas; Raymond goes North, via Mobile, Montgomery, Nashville, etc. Great preparation is being made for our Mardi-Gras carnival season, which comes off early in February this year. All of our scenic-artists, property-makers and handymen are working night and day for the different societies. The pageant this year will surpass all others.

Texas.

GALVESTON.

Tremont Opera House: 23d to 27th, Maggie Mitchell had fair houses every night. Left for Houston 29th. Fanny Davenport 29th, for one week, giving As You Like It, Divorce, School for Scandal, Pique, Cymbeline and London Assurance Booked later: Salsbury Troubadours for four nights and one matinee; Mrs. Scott-Siddons 12th; Wilhelmj, no date.

Grand Central: Doing a very fair business. London: Business very fair; good houses. John Bell makes a good manager.

HOUSTON.

Fanny Davenport reached here 27th at noon, played Divorce at 2 p. m. to $238.50, and Rosalind to $562 at 8 p. m. She is in Galveston this week, New Orleans 5th, for two weeks, then jumps to Richmond, Va., and North. Maggie Mitchell 29th and 30th in Fanchon and Lorle to $475 and $327 respectively. This is Miss Mitchell's first visit to Texas, and she has made herself a great favorite. H. T. Paddock, Miss M.'s husband, was very sick with heart palpitation while here, but was able to go on with the co. on the 30th. The Opera House at Sherman was burned on the 29th, leaving that city without a place of amusement. The Bachelors' Club tendered Miss Mitchell a reception on the 30th, at which her whole co. were met and entertained by the members of the club in handsome style. We are short of combinations just now. Texas is a good field at present for companies of merit to visit. Companies wishing specials and other accommodations from railroad companies have a staunch friend in Maj. S. C. Timpson of the H. & T. C. R. R.

California.

SAN FRANCISCO.

Dec. 28.—Christmas week has passed, and all the places of amusement have had splendid business.

California: The Seven Sisters was presented on Tuesday evening last, and the business was immense. The piece abounds in demons, beautiful costumes, scenery and red fire. Mlles. Camis and Ortori, the premiere danseuses, do some fine dancing, and Gibbons, King of the Air, does some very thrilling acts on the trapeze. The Zouave drill, by some thirty ladies, is a very attractive feature. The transformation scene at the close of the piece, is one of the most magnificent ever presented on this coast, or, perhaps, anywhere else. It is the masterly work of W. T. Porter, the scenic artist at this house. The piece will run through this week and perhaps longer.

Baldwin: The great English play, The New Babylon, was produced during the past week to crowded houses. It is vigorous and full of attractive scenes, and exceedingly well played by the stock co. The American Four are remarkable performers in their line. The Davene Family, three ladies and one gentleman, are the finest gymnasts that ever appeared on this coast. To-morrow evening Mlle. Reseri, with a corps de ballet, will make her first appearance, having recovered from her recent illness. The New Babylon will continue through this week. 5th, Gilbert's Palace of Truth will be produced with all the specialties and novelties.

Bush Street: The Lydia Thompson version of Blue-Beard was produced on Christmas eve to a large audience. This play will probably not be as attractive as Piff-Paff, although it does not lack any of the elements of musical extravaganza. Miss Roseau as Selim sings most delightfully. Reed's Blue-Beard created a great deal of merriment. Rose Leighton as Fatima had a much better chance to show herself than in any of the previous performances, and she sustained her part well. Frances Wright appeared as Sister Ann. Kate Everleigh as Hassen, Ella Chapman as O'Schacabac, Ada Lee as Beda, Carrie McHenry as Fez, and Annie Deacon as Said. Ed Chapman made a good deal of the character of Ibrahim, and Mr. Matlin makes a first-class Chinamen. During the piece Miss Chapman gives a song-and-dance, which is loudly

applauded. Blue-Beard will run another week. The burlesques of The Bohemian Girl and Maritana are in active preparation, and will be presented at an early day.

Standard: Herrmann the Magician began his engagement last Monday evening to a crowded house, and they have continued to be crowded during the week. The grotesque dancing of the Lorellas receive several encores nightly. This week new features will be introduced.

Bella Union: Business has been excellent during the past week, Byron's spectacular extravaganza entitled The Nymph of Lurleyburg being the principal attraction. Emmie Young makes a handsome Lurline and does some fine acting. Fanny Young appeared as Sir Rupert and W. C. Crosbie as Seneschal. Bree, Dudley and Shattuck do some good acting. The piece is good for another week.

Adelphi: The extravaganza of Mephistopheles has achieved a grand success, crowding the house nightly. The make-up of Mollie Williams as Mephistopheles is admirable. Ida May looks lovely as Prince Sun, in four changes of costume, and last, though not least, is Nina Vernon as the beautiful Queen Stalacta. Frank Lavarnie is entitled to a great deal of praise for the perfection in which this piece is produced. The great Lew Rattler appears in a sketch entitled Shakespeare Mesmerism, in which he is received with immense applause.

Items: Carlotta Patti formally announces a series of six concerts to take place at the Grand Opera House, commencing 5th. Three concerts will be given each week.—At the close of the Colville season at the Bush, the Melville Opera co. will open on the 19th. They will appear in the opera entitled Dragoons de Villais, with Emilie Melville as Rose Friquet, Lillie Post as Georgette, H. Vernon as Sylvan, H. Peakes as Belamy, Mr. Dochen as Pastor, James Barrows as Thibault, with a chorus of thirty voices. C. H. Turner and Annis Montague have arrived from New York, and will make their debut in The Chimes of Normandy.—There is in this city an organization called the Shakespearean Dramatic Club. It is composed of some fifteen talented young ladies and gentlemen, who have chosen the stage as a profession. They are under the tutorship of William B. Keller, an excellent teacher. The object of the members is to prepare themselves for the support of stars who may come here from the East and desire to travel through the country. They are now rehearsing Julius Cæsar. Following is the cast: Marc Antony, W. B. Keller; Julius Cæsar, Charles Hirsch; Brutus, E. H. Jackson; Cassius, William E. Hatton; Decius, W. L. Bell; Soothsayer and Pindress, D. J. Sherwood; Octavius Cæsar and Casco, E. P. Jones; Metellus, W. E. Bedell; Popilius, William S. Fenn; Trebonius, William Johnson; Cinna, W. L. Bell; Lucius and Servius, Hannie M. Ingham; Calphurnia and Porcia, Jennie Lane. Miss Ingham, although but fifteen years of age, evinces remarkable talent as an amateur actress.—Prof. Herrmann goes to Chicago at the close of his present engagement.—The Pauline Markham Pinafore co. are traveling through Arizona, en route for Texas.—The Emilie Melville Opera co. will go to Portland, Oregon, at the expiration of their Bush Street engagement.—A dramatic co. under the management of Zoe Gayton, have gone to the Sandwich Islands.—John E. Owens thinks of making a trip East before venturing on his Australian journey.—Clara Morris is on her way to this city. Her engagement at the Baldwin commences on Monday, Jan. 12.—The Metropolitan Theatre at Sacramento is open during the holidays, The Egyptian Mystery being the attraction.—George Ryland, the great circus man, is traveling in Arizona with his American Circus and Hippodrome.

Nevada.

VIRGINIA CITY.

Piper's: Carlotta Patti has two engagements—the opening one to-night (29th). The present sale of reserved seats, at advanced rates, has assured the event to be a financial success. The late stagnation in theatricals here is much in her favor.

Canada.

MONTREAL.

At last Montreal theatre-goers have had put before them something in the way of play and acting that places every other production this season on the list of things mediocre. The Kate Girard co., in their new play of Prejudice, by Elliott Dawn, have scored THE success so far, and it was only their just desert, for it will be a hard thing to find a better co. or a better piece. Prejudice is destined to have a distinguished career, and is sure to do well in your city and elsewhere, as it fills a want long felt, and is the most complete refutation to the slanders of the pulpit on the stage, answering all the charges that have been made by the clergy. In bringing to the front Miss Kate Girard an absolute kindness has been done the public, and there can be no doubt but that her success is assured, and the wonder is that she has been so long hidden. Her acting as Nemo is simply splendid, and cannot be criticised in any but favorable terms. Among the cast, which is thoroughly well sustained, we find such a familiar name as that of H. S. Etyinge, who only increases in favor as he does in years, and, like good wine, needs no bush. Space will not allow of personal mention, so it must suffice to say each one is good in their own part. Mr. Dawn has much to congratulate himself on in having surrounded himself with ladies and gentlemen in the purest meaning of the words, and it is needless to say that he is not the least light among them, and it does not require the gift of prophecy to say that the future of Prejudice will be eminently successful.

The Royal was occupied by Chas. L. Davis in Alvin Joslyn, with Emma Vern and a good co. as his support. Business was very fair, and the audiences very appreciative of Mr. Davis' endeavors to amuse them. Nothing is billed for either house next week.

HAMILTON.

Mechanics' Hall: 29th, Almayne Comedy co. in Fate. This is undoubtedly the best dramatic combination that has visited our city for some time, each and every member being thoroughly proficient in their parts. It is useless to particularize when all were so perfect, but I may say that Nard Almayne has placed herself at the head in the list of Hamilton favorites by the natural and artistic manner in which she portrayed the injured and loving wife. G. H. Cassidy is to be congratulated in bringing together such an excellent co. 31st and Jan. 1, Lucien Barnes' Revellers, to very poor business. The less said about the performance the better. Jan. 22 and 23, Adelaide Neilson in Romeo and Juliet and As You Like It.

LONDON.

Holman Opera House: The Standard Opera co. appears 7th and 8th. Mechanics' Hall: The regular stock closed a successful week 3d, in The Ticket-of-Leave Man. They opened 5th with The Streets of New York. Items: A few combs. dropping in at either of the halls just now would do a big business. We have had few attractions lately, and those that came reaped a harvest.—The MIRROR can be had at Mills', 404 Richmond street.

TORONTO.

Royal Opera House: Irving's Royal Japanese Novelty co. held the boards all last week to very good business. The Japs performed some wonderful tricks, most of them being new. The extra attractions were the jig dancing of the Whitneys, contortions of Matt Green, and Lester Howard and Lizzie Hunter in German sketches. This week, Barnes' Revellers.

ST. CATHARINES.

Bartley Campbell's Fate was given on the 30th by the Almayne Dramatic troupe, to a good house. The Lehnen Juvenile Pinafore co. spent New Year's Day here, and gave matinee and evening performances to good business.

OTTAWA.

The Charles L. Davis' Alvin Joslyn comb., about which as regards merit there seems to be a great diversity of opinion, have billed fairly for 5th and 6th. By the way, we have had some choice weather here lately.

The Variety Theatres.

"Holiday houses" are thing things of the past once more, and the managers have settled down again to straight work. An interview with the treasurer of the most prominent East-side variety theatre elicited the fact that the holiday business had been more than satisfactory, and also that a permanent improvement in the entertainments offered, would even be apparent at all the theatres.

Aberle's New Theatre, in Eighth street, is well filled at every performance of William J. Fleming's Poor of New York. His Tom Badger has captured the boys completely, and the applause which greets his hair-breadth escapes, his heroic efforts and his ultimate triumph is, to say the least, hearty and genuine. A comical farce—an old-timer—The Artful Dodger, opens the evening's entertainment.

Treasurer Tom Moore at Harry Miner's says that 20,000 people have witnessed The Naiad Queen, during the three weeks of its production, and for various good reasons, which are set forth at the head of this week's bill, have pronounced it "a hit." John F. Sheridan and Alecia Jourdan bring their Moonlight Flirtation here this week; Turner, Welsh and Harris, the three Leotards, Homer and Holly, Viola Clifton, the three Braziers, the Martins and the Leland Sisters are the new people.

At the London, Manager Tom Donaldson is busily engaged perfecting arrangements for the inauguration of his K. H. K. Kaleidoscope, a company of variety people he will take on the road on the 12th inst. Emerson, Clarke and Daly Brothers head the list, the Murphys, Shannon and Mack next, and then follow the Parker Sisters, Cardella Victorelli, Emma Bretto, the Jeromes, J. O. Hall, Bobby Newcomb, and A. C. Moreland. Murphy's Christmas may be seen only this week.

The Volks' bill this week shows an excellent array of names more or less familiar with the patrons of the popular house, and a good entertainment is given. The principal attractions are an act by Guy Linton and Lucy Adams, and an Irish drama, which purports to show the treatment the natives of the "ould sod" are not receiving at the hands of their oppressive landlords. In the olio, Mary Barker, Bosthwick Reid, Mlle. Martelle, Ed Johnson, Mlle. Lotta Belmot, Charles Foley, the Davises, the Aikens, Florence Kline and Clara Morton contributed to the general diversion.

—George E. Locke, better known upon the stage as "Yankee Locke," died Monday at his home in Dracut, Mass., of typhoid fever, aged sixty-two years. He was born at Epsom, N. H., in 1817, and made his debut on the stage as Las Casas in Pizarro, at Boylston Hall, Boston, about 1836. Played his first star engagement in May, 1850, at the National Theatre, Boston. He was well known on the boards of the old National Theatre in this city, under the management of A. H. Purdy. He married about 1850 a lady who appeared with him on the stage, and they played at Philadelphia at the Arch Street Theatre in 1852. They went to California in 1861, but soon returned, and he was for several years manager of a dramatic company which played principally in the smaller cities of New England.

—C. P. Brown, the author of Minnie Palmer's Boarding-School, is arranging with Mose Fiske for the production of his (Brown's) Irish drama, The Dream of Gold. The drama lacks nothing in the thrilling and startling line.

—John P. Smith's Tourists closed on Saturday last the largest three weeks' engagement ever played at the Gaiety Theatre, Boston. Their last week was over $5,000; and not good times for "Tourists" either; but they are all right up to the present time.

—William Gillette takes out a company playing The Professor, Thursday of this week, visiting Hartford, New Haven and Philadelphia. The company includes E. L. Walton, E. Stevens, Edwin Milliken, H. G. Davis, Nellie Mortimer-Devere and Josie Meyers.

—It is said that the Gorman Church Choir—the original singing Quakers—are in arrears of salaries as follows: Miss Henry, $500; Miss Rutherford, $300; other principals, $150 to $200; and the chorus, from $50 to $80 each.

—J. M. Hill and W. H. Brown dined on New Year's Day with Manager Williams of the Williamsburg Novelty Theatre. Brown insists still that it was the plum pudding and not the Mumm Extra Dry that gave him the headache.

The Mishler Circuit.

Manager John D. Mishler has been managing the "Mishler Circuit," comprising the principal cities of Eastern Pennsylvania, since 1873, and the following extracts from local newspapers attest his popularity:

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Manager Mishler has played this season Barlow, Wilson, Primrose & West, Emerson's Megatherians, Collier's Banker's Daughter, Bangs' Dan'l Druce, Tony Denier, Mahn's Fatinitza, Potter's Pleiades, Joseph Murphy, Gus Williams, Denman Thompson, Robson and Crane, and many other of the best attractions.

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The Grandest Dramatic Surprise of the Day.

[From MONTREAL GAZETTE, Dec. 30, 1879.]

Miss Girard won the favor of her audience at once, receiving a hearty reception and being recalled several times. She is well fitted for the part of Nemo, and plays it with great power and dignity, and without any overstraining at effect. The "theatrescene" gave her ample scope, of which she took full advantage, earning well-merited plaudits from a highly critical audience.

[From MONTREAL HERALD, Dec. 31, 1879.]

Miss Kate Girard last night was simply grand. Her conception of the character is very correct, and she plays it with great dignity and vim. She was loudly applauded after every act, and well deserved the compliment. Few actresses have we seen at the Academy that have given us so much pleasure and satisfaction in their impersonations.

[From the MONTREAL HERALD AND COMMERCIAL GAZETTE, Dec. 30, 1879.]

There is a liberal infusion of dialogue, some of it to the point and very appropriate. One pleasing feature was that the author (Mr. Elliott Dawn) had struck the right length in parts accorded to each performer, without destroying the interest and thread of the piece, and giving to all the principals very equal and well balanced portions. His dramatis personæ are not mere sketches, who entangle themselves in impossible situations and get out the best way they can: they are living types, well conceived and very well sustained. He has not, as most dramatic authors have done in the past, sacrificed character to incident, and what the piece may lack in sensation is made up in the natural truthfulness that depicts the strange and uncalled for prejudice that society at large has against those of the theatrical profession. All this requires very great and careful acting to do any justice to the author's work. And it is but simple justice to say that the "Girard" company, last evening, gives a very fine performance of the piece, and showed throughout a keen appreciation of the text. It will be seen that the subject affords abundant opportunity for dramatic situations and exciting scenes, and this has been well taken advantage of by Mr. E. Dawn. In fact, the third, fourth, and fifth acts are very thrilling in the extreme, and called forth the hearty applause of the audience. The piece will, there can be no doubt, become very popular, and the author [is] to be congratulated on having produced a play that is free from vulgarity, yet, at the same time, can give an audience much pleasure in witnessing, which is rarely to be met with. Taken as a whole, both the piece and the company may be written a success. Miss Kate Girard as Nemo, the heroine of the piece, invested it with a romance that enlisted the attention of the audience from the beginning to the end. Her presence is very engaging, and her face is very sweet and winning, and depicts her emotions truthfully. At times there is a great pathos in her reading, her vocalization and articulation being very musical. Her naturalness, her freedom, her grace of manner and simplicity were most pleasing and gained for her the well-deserved tributes of the audience. As Nemo, the actress, wishing fame at the footlights, yet with the strong love of a mother for a son, willing to sacrifice herself for the that son's happiness, she was a great success, and it would be hard to find another to surpass her impersonation.

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Lina Tettenborn is original, copying nobody, and one of the strongest soubrettes that has ever visited our stage.—CLEVELAND LEADER.

In the course of two hours, one discovers in her performance suggestions of Lotta, Maggie Mitchell, Rosina Vokes, Nellie McHenry, and a half dozen other familiar comedy, drama and burlesque figures.—DETROIT FREE PRESS, March 15, 1879.

Tuesday night's audience laughed itself almost into convulsions—certainly to tears, and everybody voted the play an unheard-of success. Lovers of the drama who desire to witness something entirely out of the ordinary line of plays, past or present, should not fail to see Tina.—TOLEDO BLADE.

Miss Tettenborn is a wonderful creation, as sparkling as champagne, and does all sorts of odd things, which are so naively executed that the audience is kept in continual good spirits. She kicks with grace, dances with skill, and sings with expression and good taste. In fact, the audience would not have been surprised to see her turn a handspring by way of giving expression to some idea.—BUFFALO TIMES.

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From out this frivolity a good deal of fun and charm was born. The charm is from Miss Palmer and makes itself felt. She has a hundred things to make her charming. She is as light as a fairy, dances with ease and sprightly grace and is bewitchingly and daintily pretty.—ADVERTISER.

Minnie Palmer's Boarding-School proved funny enough to hold a large audience through its two long but lively acts, not a minute passing that had not its special delight either from Miss Palmer or her well selected company, each of whom has some special song or act to supplement the almost endless repertory of the pretty, vivacious, versatile little actress.—TRANSCRIPT.

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There are two acts, the first of which serves to introduce the various characters to the audience and to each other. It gives, however, but a faint idea of the fun which "breaks loose" in the second act, although the songs and duets in the early division of the piece are the best.—JOURNAL.

Pretty little Minnie Palmer has blossomed out into a star, with a combination of her own, and she is quite brilliant enough to be a comet, if such things flourished in the theatrical firmament. She is petite, piquant, and leaves a taste on one's mental palate that causes the spectator to cry like a spoiled child for more, and, because of this battery of charms, she is certain to attract quite as many admirers as can be crowded into any theatre wherever she plays, until her Boarding-School will be one of the most popular institutions for both young and old in the country.—GLOBE.

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